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LUITPOLD STR. 24, BERLIN, W.
DECEMBER 2, 1905.

LAST week the pianists were in preponderance, but this week it was the violinists. Tuesday evening Willy Burmester played at Beethoven Hall, and at the same time Albert Spalding, a young American violinist, made his debut in the small hall of the Philharmonie. Wednesday night Julius Ruthström gave a concert in the Singakademie, assisted by the Tonkünstler Orchestra, while Mimy Bussius was heard at Bechstein Hall. Thursday noon the press was invited to Bechstein Hall to listen to Jos. Szigeti, the new Hungarian violin prodigy. Friday Sarasate played in the large hall of the Philharmonie, Albert Spalding gave his second concert in the small hall of the same building, and Carl Flesch rendered the last of his series of five historical violin concerts in Bechstein Hall. That makes eight concerts by violinists during the week. Other important musical events were the fourth Philharmonic concert, with d'Albert as soloist; the Weingartner symphony concert, chamber music performances by the Joachim, Halir and Bohemian Quartets, and the debut of the Hambourg Trio. There was also other concerts to numerous to mention.

The fourth Philharmonic concert was one of the most enjoyable affairs of the season. It was a Beethoven evening, and the program, which consisted of the "Leonore" overtures No. 3 and 4, the G major piano concerto, and the C minor symphony, as well as the soloist, Eugen d'Albert, were quite after the hearts of Berlin music lovers. The G major concerto has always been one of d'Albert's favorite selections. He was in fine fettle on Monday night, and his reading of the work revealed his old time nobility of conception, beauty of tone and buoyancy of delivery. There is something infectious about d'Albert's playing, especially when he interprets Beethoven, and is in good form. His reading of the concerto was so healthy and uplifting that a few ragged notes did not weigh heavily in the balance. Needless to say, his success was immense.

In the great "Leonore" overture No. 3, Nikisch gave one of those performances that haunt our memories for weeks and months, notwithstanding the impressions of nightly concerts, and of the enormous number of all kinds of musical offerings. And to climax the evening came Nikisch with the C minor symphony! Hats off, brethren in Apollo, co-workers in the vineyard, and all ye of the critical quill who labor and are heavy laden! That was a half hour of unalloyed enjoyment!

The debut of the Hambourg Trio was a pronounced success. The three brothers, Mark, piano; Jan, violin, and Boris, 'cello, are wonderfully alike in technical powers, in interpretative gifts, and in temperament. They are three souls with but one thought, and they play with an ensemble of rare beauty and perfection. Mark, the eldest and most experienced of the three, has also the greatest nervous force and physical strength, and it is not natural that he should dominate. His extraordinary pianistic powers are so well known that they need no further comment. In Jan and Boris he has two worthy partners. Jan, a disciple of Ysaye, combines a big virtuoso technic with a beautiful singing tone, and the same fiery temperament which characterizes Mark's playing. Moreover, his conceptions are marked by esprit, and he has good taste. Boris has the same remarkable technical ability, and a tone of rare beauty. He has a truly musical nature, and while as yet not so mature, he is more lyrical than either of his brothers. The instruments played by Jan and Boris were

rather weak in tone, which accounts for the fact that they were occasionally drowned out by the piano.

The selections of the evening were trios in A major by Couperin, in B major by Brahms, and in G major by Beethoven. This was the first performance of the Couperin work in Berlin. It is less like a trio than a violin concerto, with accompaniments of piano and 'cello. It comprises seven short movements in old dance form. Melodious, quaint and charming music it was, and beautifully played. Here Mark banked his fires, and the ensemble was delightful. The Brahms trio, one of the most glorious works in the entire chamber music literature, was performed with great élan. In point of impetuosity the three brothers keep pace with one another. It was in this number, however, that the deficiencies in tone volume of the violin and 'cello were most keenly felt. Jan and Boris play old Italian instruments, of beautiful tonal quality, but lack-



CARICATURE OF FRANZ LISZT.

Drawn by Georg Henckel, from Life, in 1870.

ing in volume and penetrating power. Given the proper fiddle and 'cello, they would need ask no favors from their formidable brother of the keyboard.

What a pity that the adagio of the Brahms trio does not keep up to the standard set by the other two movements!

The Beethoven composition was read in a thoroughly musicianly and tasteful manner. The Hambourgs did not attempt to startle by innovations, and it was straightforward Beethoven playing. The success of the new or-

ganization was instantaneous, and it is to be hoped that these three remarkable brothers will appear here often. They will always be sure of a warm welcome.

The Raff A minor violin concerto was very popular thirty years ago; in fact, August Wilhelmj played it at his Berlin debut. Of late, however, it has fallen into disfavor. Ten years ago Willy Burmester played it at a Philharmonic concert, and I well remember the consternation of the late Hermann Wolf on hearing the long and ineffective composition at a private rehearsal which took place before the first public performance. Indeed, Wolf, Nikisch and Burmester were all half inclined to substitute the Mendelssohn concerto at the last moment. At the public rehearsal, however, things went better, and in the evening Burmester scored a triumph with the work. It was his masterly performance, however, rather than the beauty of the composition, which won him such applause.

As his concert of Tuesday evening Burmester resuscitated the concerto, playing it this time with piano accompaniment. With the exception of bits like the waltz in the last movement, it is not grateful, it is much too long, and it is far less effective with piano than with orchestral accompaniment. Burmester played it admirably. His other selections were the Beethoven G major sonata, five old numbers by Couperin, the two Bachs, and Rameau, and Paganini's "Nel cor piu non mi sento," in the performer's own arrangement. Burmester's rendering of the old seventeenth century pieces was delightful. In his old warhorse, the Paganini display piece, he let loose his virtuosity, and excelled in lightning-like runs, arpeggi, staccati, left hand pizzicati with sustained cantabile in the bow, and all the tricks of the virtuoso comme il faut. It brought down the house, and the artist was not let off until he had played numerous encores.

Thursday a matinee was given at Bechstein Hall before the invited representatives of the press, for the purpose of introducing the new Hungarian violin prodigy, Joseph Szigeti, a pupil of Jenő Hubay. This new candidate for violinistic honors is only twelve years old. He had set himself no light task for his initial Berlin performance, having chosen the Ernst F sharp minor concerto, the chaconne, and the Paganini "Witches' Dance"—three of the most exacting pieces in the whole violin literature. Szigeti overcame the difficulties of the works above mentioned with consummate ease, and the assurance of an experienced public performer and virtuoso. His fingers are remarkably strong and supple, as was shown by the clearness of his difficult passage work, and above all by the force of his left hand in pizzicato. Indeed, the most difficult things he did the best. His double harmonics, for instance, were surprisingly good. His technic is not polished, however, and his intonation is by no means perfect. In the chaconne his double stopping left much to be desired in this respect. His bowing was crude, and hence his tone was rough. Moreover, from a strictly musical standpoint, the boy offers nothing that indicates extraordinary gifts. He plays as he has been taught. The flame of genius which burns so brightly in Mischa Elman is wanting in Szigeti. He cannot be compared with the Russian prodigy, nor is he the equal of Vecsey, who, although lacking in individuality and spontaneity, has remarkable technical facility.

It is said that Szigeti is dreadfully poor, and that his parents hope he can make money by concertizing. He should be taken and educated by some Maecenas; his talents certainly justify such a course, and he is not yet ready for public playing. It is also reported on good authority that Budapest is full of violin prodigies, ready to be sprung upon the public. Mr. Gross, however, Vecsey's former, and Elman's present manager, who was present at the matinee, says that the day of prodigies is over, and that no matter how well they play they can no longer be successful. This is as it should be. The world wants mature art, and not public exhibitions of precocity. Budapest is said to be overrun with fiddle prodigies.

The real thing, the true art in its highest form, was heard at the last symphony concert of the Royal Orchestra, which took place under Felix Weingartner Wednesday. Weingartner's interpretations of the Beethoven D major and the Schumann B flat major symphonies left nothing to be wished for. They satisfied the longings of the most ardent lovers of the classics, and of the most critical of the critics. What sensuous beauty of tone the strings of the Royal Orchestra bring forth! I should like to hear them in the Philharmonie. The acoustics of the Royal Opera House (built by Frederick the Great in 1750), are just one hundred and fifty years behind the times.

Besides the two classics above mentioned, Weingartner gave two novelties—that is, novelties for these concerts, for they were introduced to us last year by Nikisch at a Philharmonic. These numbers were "Odysseus' Departure and Shipwreck," by Ernst Boehe, and Hugo Wolf's "Italian Serenade." I wrote about them in full after their performance by Nikisch. They are compositions of no great musical importance. Boehe knows all the refinement of

modern orchestration, and his works are interesting, chiefly because of their many colored orchestral garb. The juxtaposition of the Schumann symphony and the Boche tone poem forcibly illustrated the difference between the old and the new dispensations. Schumann was strong in ideas, and weak, comparatively, in instrumentation. Boche is weak in ideas, and strong in instrumentation. The two powers should be combined, but if I can listen to the music of the man with only one, give me that of the man with the ideas.

Selma Nicklass-Kempner's singing of the soprano part in the Brahms requiem was the feature of the "Busstag" performance of that glorious work, which occurred at the Garrison Church. The great artist bears her fifty-four years lightly. Her voice sounded fresh and clear, and she took the high B flat in the soprano aria with perfect ease. She also sang with deep expression and with faultless technic. Her "Vortrag" shone by reason of intelligence, of the deep mental grasp of the part she sang, and of the emotional, for she delivered the aria with much feeling. The assisting artists were Emil Stammer, bass, and Franz Magnus, tenor. The conductor was Herr Pfannschmidt, and the orchestra was the "Tonkünstler." Madame Nicklass-Kempner is one of the busiest artists in Berlin. She does a great amount of teaching at the Stern Conservatory, where she is at the head of the vocal department, and she also has a large private class. She occasionally finds time for public appearances, however, much to the delight of her many admirers.

Three important chamber music concerts were given during the week. Joachim and his associates played a classical program consisting of works by Mozart, Beethoven and Schumann; Halir and his men gave the third of the series of Beethoven evenings in which they are to play all of the master's string quartets; and the Bohemians performed one classical and two modern works, to wit: the Beethoven F major, op. 135, and the Borodine A major string quartets, and Robert Kahn's piano quartet, op. 41. Robert Kahn is not an inspired composer, much less an inspired pianist. The Bohemians did not play as well with him as they did with d'Albert recently.

Yvonne de Treville's debut in the "Barber of Seville," at the West Side Opera Saturday, was a decided success. The young lady is a coloratura singer of remarkable powers, and she looked and acted the part of Rosina charmingly. In the first act she was evidently suffering from nervousness, and did not do herself full justice in the big aria. In the second act, however, she was herself again, and in the lesson scene she sang the great "Lakmé" aria with a perfection of technic and bravura that brought the house down. Her runs were like strings of pearls, and her staccati, especially, were superb. She took high E with the greatest ease and aplomb, and the thunderclap of applause that broke out at the close of the song marked a genuine outburst of enthusiasm. It is in display and pyrotechnics that Miss de Treville excels. In cantilena her voice is full and penetrating, but one could wish for more sweetness and tenderness. Yet her voice has character.

The assisting artists were of little importance, and the ensemble was mediocre. Miss de Treville is an American born artist, and she was formerly a member of the Savage Opera Company. She made three appearances here in all, two in the "Barber of Seville" and one in "Lucia."

Pablo de Sarasate exerts the same magical influence as of yore upon the box office receipts and the enthusiasm of his auditors. A crown of snow now decorates his head. He has grown gray in the service of Apollo, and can look back upon half a century of public life. Yet he has not thought of saying farewell to the stage; on the contrary, crowded

houses and frenetic applause are as necessary to his well being as his daily bread, as the very air he breathes. Such is his own testimony, and it seems to be borne out by his perennial concert appearances.

The Philharmonie was crowded to the utmost Friday evening. Those who came expecting an altogether delightful performance must have been disappointed, however, for the illustrious Spaniard is growing indifferent to the accuracy of pitch—the thing for which he formerly was most noted. To begin with, he tuned his violin a quarter of a tone too high, but that did not seem to disturb him in the least; and he frequently played out of tune, both in rapid passages and in double stopping. His selections, all from his own pen, were the "Don Juan" fantasy, a nocturne serenade, and "Chansons Russes."

More time was taken up with Sarasate's program numbers than with his encores. Among these were the adagio and allegro from the C major, and the prelude and gavotte from the E major sonatas, by Bach, for violin alone; the Chopin E flat nocturne, and some six of his own Spanish dances. Sarasate's latter day compositions are mere trash, and when he plays them one wishes he were playing anything else. When he plays Bach, however, one wishes that he would play his own things. Sarasate's conception of Bach is ridiculous. He takes everything twice as fast as it should go, and pays no attention to nuances. Technically, however, his Bach renderings, at the tempi he takes, are extraordinary feats of execution. Indeed, Sarasate has retained to a remarkable degree the feathery lightness and oily facility of his left hand. Moreover, he has also retained his beautiful tone, and his dainty grace and charm of delivery. When he plays his earlier Spanish dances, some of which are beautiful, he is delightful.

The Spanish fiddle king is the most elegant violinist before the public. He is also the best and most fastidiously dressed of them all, and always looks as if he had just stepped out of a bandbox. It is a pleasure just to see him play. He was overwhelmed with applause.

The assisting artist was Alice Ripper, a young Hungarian, who revealed herself to be a pianist of remarkable technical powers and sterling musicianship. She played works by Bach, Chopin, Juon, Paganini and Liszt, exhibiting physical strength and impetuosity, and virtuosity to match. She was warmly received.

Albert Spalding's concert, given at the Philharmonie, resulted in a tremendous success for that exceptionally gifted young American violinist. He played Tartini's "Devil's Trill," the Bach chaconne, the Beethoven G major romance, the Paganini octave study, and Sarasate's "Zigeunerweisen." Spalding has a beautiful tone, a brilliant and accurate technic, irresistible temperament, and a mature and masterful conception of all the styles of violin music represented in his well selected program. He has also poetry of expression, charm of personality, and an absolute command of bow and finger technic. He achieved a mighty success and deserved it.

Altogether charming were three selections by Rameau, Martini and Handel, played upon the clavecin by Wanda Landowska. To ears accustomed to our massive orchestral effects, it was a delightful change and relief to hear the quaint tinkle of this old instrument of our forefathers. It was as if one had been suddenly transported into the early part of the eighteenth century. It was a balm to the troubled spirit, and so great a spell did the fairy-like tones exert upon me that I had not the slightest desire to step into the neighboring Beethoven Hall and hear the Philharmonic Orchestra play big, modern things. There was a soothing fascination in the clavecin's dainty jingle, and a consolation in the knowledge that the performer was a delicate girl who could not suddenly develop Amazonian strength. One forearm attack from a Rosenthal or a

Busoni would smash the clavecin to splinters and send its pieces flying all through the hall.

I like variety. Probably no one more thoroughly enjoys the opening of the Tchaikowsky concerto, when one of our modern piano Hercules is battling against the great orchestra, but I also hugely enjoyed the quaint charm of the clavecin.

Anna Kappel, a pupil of Maria Speet, made a very successful debut at the last concert of the Singakademie Oratorio Society under Georg Schumann. The concert took place on "Toten-Sonntag," and four Brahms works were given, namely, the "Begräbnisgesang," the "Gesang der Parzen" (both of which were performed in these concerts for the first time), "Nanie," and the German requiem. In the soprano part of the requiem, and especially in the beautiful aria, Fräulein Kappel displayed a voice of rare beauty and delightful timbre, as well as excellent vocal technic and perfect intonation. Her tones never once wavered, not even on the highest notes. This fact bespoke her splendid method of breathing, the method for which her teacher is so justly celebrated. Fräulein Kappel studied first at the Hague Conservatory, and then for a short time with Lilli Lehmann, but her real teacher, the one who made her what she is, is Madame Speet. True Fräulein Kappel does not display such native artistic intelligence as Maria Seret, another Speet pupil endowed with a glorious voice. None the less her vocal equipment and training is such that, supported by her naturally beautiful voice, she was able to make a splendid impression.

The baritone role was sung by Rudolf von Milde. He has frequently appeared in Berlin oratorio performances, and, as always, he gave a conscientious and satisfactory rendering of his part.

Carl Flesch has completed the arduous task he set for himself. He has played all of his historical violin programs, arranged to show the development of violin literature from Corelli down to the present time, and he has come off with colors flying.

Flesch's last program was devoted to contemporary composers. He garnered his numbers from all the four corners of Europe. Russia was represented by Paul Juon, with his berceuse; Norway by Sinding, with his suite, and by Tor Aulin, with a toccata; Germany by Max Reger, with his sonata No. 1, for violin alone, and by Max Schilling, with his "Schlichte Weisen"; Switzerland by Jacques Dalcroze, with his rondo and scherzo; Hungary by Jenő Hubay, with his "Scene de la Czarda" ("Heyre Kati"); Italy by E. Bossi, with a romance, and by Leone Sinigaglia, with his "Rhapsodie Piémontese"; and finally Spain by Sarasate, with his early Spanish dance, "Malaguena."

The four pieces by Juon, Aulin, Sinigaglia and Bossi were new to Berlin. The berceuse by Juon is a charming bit of writing. Tor Aulin is himself an excellent violinist, and is now first concertmaster of Sweden's new orchestra at Göteborg, the organization of which Heinrich Hammer is conductor. Aulin has written numerous works for violin, including a very good concerto in C minor, which was introduced here by Marteau some years ago. This Aulin toccata (in C major) is an effective piece. It is an excellent study in spiccato and détaché bowing, while its middle movement offers the violinist an opportunity for some good cantabile playing. The romance by Bossi is of little importance, but the Sinigaglia rhapsody has character, especially in its theme.

Flesch, as always, played with absolute mastery of every technical detail, with smooth, voluminous tone, and with fine musical discrimination.

Elsa Ruegger, the distinguished Belgian 'cellist, has been having an exceptionally busy and prosperous season in

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Europe. She has covered a great deal of territory on her tours, having played in Spain, France, Switzerland, Germany, Belgium and Holland. In Madrid she won a triumph, and in Bordeaux and Lyons she was also very warmly received. In Switzerland she played eleven concerts within seventeen days, appearing in Basle, Zurich, Lucerne, Neufchatel, St. Gallen, Winterthur and all the important cities of that land. In Germany she filled engagements in Coblenz, Darmstadt, Lübeck, Gotha, Dantzig, Saarbrücken, Halle and other large towns. While in her native Belgium, Mlle. Reugger was heard in Brussels, Liège and Antwerp. The charming young artist was universally greeted with enthusiasm, and no less so by the press than by the public. Everywhere the leading critics sing her praises in all twenty-four keys, and call her not only by all odds the greatest living 'cellist of her sex, but an artist who deserves to be ranked with most of the leading men 'cellists of the day.

December 16 Mlle. Ruegger sails for America on the Zeeland. Her American tour will undoubtedly be accompanied by the same success as her concerts on this side.

H. B. Pasmore, of San Francisco, has been engaged as vocal instructor by the Klindworth Scharwenka Conservatory. He has been in this country but a few weeks, and it is a great distinction to be engaged so soon by one of the leading musical institutions of Europe. Pasmore knows a few things about vocal teaching, however, a fact which the director of the conservatory was not slow to recognize.

Pablo Casals recently made his first appearance in St. Petersburg, playing at one of the Siloti symphony concerts, and winning instantaneous success. His number was the Saint-Saëns A minor concerto, and he made a deep impression with his refined virtuosity, and his thorough musicianship.

Dr. Otto Neitzel will make a tour of the United States next season, appearing chiefly in the piano lecture-recitals which have justly become so famous. He will also be heard as soloist with some of the leading orchestral societies.

Dr. Neitzel's tour will be an interesting event in American musical life. No living musician has a more thorough knowledge than he of the great classic and romantic works of piano literature. His analytical talks upon them cannot fail to be of great interest, not only to students and teachers, but to all lovers of piano playing, and all the more so as Neitzel can practice what he preaches. He is the one man living who is at the same time an entertaining lecturer and an admirable pianist. He can explain the deeper meaning of his numbers, and then render them in such a way as to illustrate his meaning.

Hugo Kaun gave an enjoyable musicale last week, at which compositions of his own, and works by Frank van der Stücken and Wilhelm Berger were sung by Eugen Brieger and his wife, Frau Brieger-Palm. Among the guests were representative musicians and leading members of the American colony.

Anton Hekking has been engaged by Manager R. E.

Johnston for an extended tour of the United States, beginning with October of next season. The tour will comprise some seventy-five concerts, and will carry Hekking from New York to San Francisco.

Augusta Zuckermann, of New York, a very gifted young pianist and a late arrival in the American colony, will appear here in recital early in February. I recently heard Miss Zuckermann play and found her possessed of unusual talent. She already has a virtuoso technic, a beautiful touch, and lots of dash and go. She is musical, she has a fine sense of rhythm, and therefore will surely develop into a pianist to be reckoned with.

The viol da gamba will be played here next week in a Bach suite originally written for that instrument. The performer will be Eugène Malmgren, the young St. Petersburg 'cellist. He will also be heard in a 'cello performance of the Volkmann concerto, while his wife, the brilliant pianist, will play the Rubinstein D minor concerto. Both artists will be accompanied by the Philharmonic Orchestra.

George Chadwick, of Boston, figured prominently on the program of the last concert given by the Concordia Society of Leipzig, an event which took place November 17. His dramatic overture, "Melpomene"; his "Ecce Jam Noctis" (a hymn for male chorus composed for the '97 commencement exercises of Yale University), and his third symphony in F major were performed. Professor Chadwick, who is an honorary member of the Concordia Society, and in whose honor the concert was given, conducted his works in person and scored a big success. The rest of the program comprised three piano soli, performed by Oswin Heller, and songs by Schubert, Grieg, Wolf and others, all rendered by Anna Hartung.

Professor Chadwick is at present recuperating in Lausanne, Switzerland.

The concert and opera list of the week is as follows:

SUNDAY, NOVEMBER 26.

Bechstein Hall—Halir Quartet.
Philharmonic—Matinee, Nikisch Symphony rehearsal; evening, Philharmonic "Pop."
Royal Opera—"Orpheus and Eurydice."
West Side Opera—"The Magic Flute."
Comic Opera—Hoffmann's "Erzählungen."

MONDAY, NOVEMBER 27.

Bechstein Hall—Catarina Hiller, vocal.
Beethoven Hall—Tilly Kornen, vocal.
Singakademie—Kotzold Choral Union.
Philharmonic—Nikisch Philharmonic Concert.
Royal High School—Large hall, Benefit Concert, Da Motta, piano; Emmy Destinn, vocal; Gruenfeld, 'cellist.
Theatre Hall—Charlottenburg Dilettante Orchestral Union.
Royal Opera—"Lohengrin."
West Side Opera—"The Beggar Student."

TUESDAY, NOVEMBER 28.

Bechstein Hall—Hamburg Trio.
Beethoven Hall—Willy Burmeister, violin.
Philharmonic—Large hall, Philharmonic "Pop"; small hall, Albert Spalding, violin.
Singakademie—Bloch Choral Union.
Royal High School—Sophie Molinar, vocal.
Royal Opera—"La Traviata."
West Side Opera—"Lucia di Lammermoor."

WEDNESDAY, NOVEMBER 29.

Bechstein Hall—Mimy Bussius, violin; Carola Hubert, vocal.
Beethoven Hall—Bohemian String Quartet.
Philharmonic—Philharmonic "Pop."
Singakademie—Julius Ruthström, violin, with the Tonkünstler Orchestra.
Royal Opera—Matinée and evening, Weingartner Symphony Concert.
West Side Opera—"The Armorer."

THURSDAY, NOVEMBER 30.

Bechstein Hall—Matinee, Jos. Szigeti, violin; evening, Gisella Gross, piano.
Philharmonic—Small hall, Marie Schunk, vocal.
Singakademie—Joachim Quartet.
Royal Opera—"Aida."
West Side Opera—"The Barber of Seville."

FRIDAY, DECEMBER 1.

Bechstein Hall—Carl Flesch, violin.
Beethoven Hall—Philharmonic Orchestra, E. N. von Reznicek, directing.
Philharmonic—Large hall, Pablo de Sarasate, violin; small hall, Albert Spalding, violin.
Singakademie—Ignaz Friedman, piano.
Royal Opera—"Leonore."
West Side Opera—"Schlaraffenland."

SATURDAY, DECEMBER 2.

Bechstein Hall—Matinee, concert of compositions by Arthur Pernberg; evening, Agnes Leydhecker, vocal.
Beethoven Hall—Ludwig Hess, vocal.
Singakademie—Gerard Zalsmann, vocal.
Royal Opera—"Tristan and Isolde."
West Side Opera—"Don Pasquale."

At the next Nikisch Philharmonic, Liszt's "Faust" symphony will be performed. Other numbers will be the "Freischütz" overture and the Mendelssohn violin concerto. Carl Halir will be the soloist.

Ysaye will give a concert in the Philharmonic December 13, assisted by the Philharmonic Orchestra. He will play the Bach E major, the Mozart G major and the Beethoven concertos. The Mozart G major concerto is rarely played. It has a beautiful adagio, but the other two movements are weak. Marteau has played it here.

The next Weingartner symphony concert will be a Brahms evening. The serenade, the C minor symphony and the double concerto for violin and 'cello will be rendered. The soloists will be Alexander Sebald, the new concertmaster, and Hugo Dechert, the first 'cellist of the Royal Orchestra. This will make the third performance of the Brahms double concerto here since October 26. It has been played by Halir and Becker, and Berher and Klengel.

Mischa Elman will play at his concert, the 7th, Lalo's Spanish symphony, a Handel sonata, a Beethoven romance and Auer's arrangement of a Paganini caprice.

Charles W. Clark will make his first public appearance in the German capital at the next "Elite" concert Friday evening. His debut is looked forward to with interest. The "Elite" concerts always bring a galaxy of stars, and on Friday we will hear, besides Clark, Henri Marteau, Erika Wedekind, Irene Triesch and the Berlin Vocal Quartet.



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tet, of which the members are Grumbacher de Lorig, Teresa Behr-Schnaber, Arthur van Eweyk and Paul Reimers.

Irma Saenger-Sethe and Moriz Mayer-Mahr will give a concert together next Wednesday, when they will be assisted by Susanne Desoir, vocalist. The three artists will be heard in works by Beethoven, Haydn, Cornelius and Schubert.

The concert director, Hermann Wolff, has issued special invitations to the press to attend a matinee Friday noon, which is to be given for the purpose of introducing a new and youthful coloratura singer named Gertrude Bruhn. She is said to be a girl of extraordinary gifts.

The accompanying caricature of Franz Liszt was drawn from life by Georg Henschel in 1879. In spite of the exaggerations, especially in the nose, which assumes heroic, nay "prophetic" proportions, the likeness is strikingly characteristic. The drawing is the property of Xaver Scharwenka. At a dinner party at his house the other evening the professor grew reminiscent and told many of his own interesting experiences with Liszt, Brahms, Bülow and Rubinstein, all of whom were intimate friends of Scharwenka. While telling anecdotes he brought forth a box full of interesting souvenirs of these and many other celebrities of the past. This caricature was among the treasures. Professor Scharwenka kindly lent it to me for the benefit of the readers of THE MUSICAL COURIER.

ARTHUR M. ABELL.

Maria Speet, Teacher of Vocal Endurance.

THE modern singer has need of modern methods of training her voice. In order to fulfill that high ambition of singing in Wagner roles all night long, or even of appearing in the less taxing but still tremendously exacting songs of Brahms or Wolf, the modern prima donna requires twice as much vocal endurance as her sister of simpler days. That is to say, she needs twice as much scientific vocal training, twice as much correct and natural vocal exercise as she would have in the last generation, in order to live out a career unembittered by premature loss of her voice. If she does not have this endurance, and not merely the endurance to put her through a single night, but through years of effort—if her breathing is bad, and her tones ever so slightly forced, her organ will break and grow useless before its time. While the singer is yet in the bloom of maturity her voice will be a faded memory of better days gone by.

It is in just this vital connection, in teaching vocal endurance, that Madame Ypes-Speet, of Berlin, merits the particular attention of the musical world. She teaches vocal endurance by making all technicalities of breath control, &c., so easy that the singer does not realize that she is putting forth an effort. Her methods are based upon the natural action of the organs of speech and song (which are, of course, identical), and they are deepened in their efficiency by the broad scientific knowledge which Madame Speet brings to bear upon every vocal subject. Her wide acquaintance with the physiological aspects of the question has been gained from thorough research and experimentation, and has been approved of by eminent physicians. Still a more potent witness of Madame Speet's efficient training in this regard is found in the tireless technical efficiency of such young artists as Marie Seret

and Anna Kappel, singers whose easy breathing, natural emission of tone, and seemingly limitless technical facility have been the admiration of all the critics who have heard them sing. To bring out young artists and have their breath control and tone production universally commended is no usual matter, and it is merely one indication of the fact that as a teacher of vocal endurance Madame Speet is not easily to be surpassed.

Henri Verbrugghen.

A SCOTCH paper, discussing the forthcoming season of the Glasgow Choral and Orchestral Union, writes as follows of the eminent violin virtuoso, Henri Verbrugghen:

There are some changes in its personnel, but practically the orchestra is the same which so charmed us last season. And its leader, to the gratification of all concert goers in the Second City, is again to be found in that distinguished violinist, Henri Verbrugghen. Mr. Verbrugghen has a more than local reputation. For two or three seasons he has rendered splendid service in London as principal violin, during the promenade concert season, with the famous Queen's Hall Orchestra, under the direction of Henry Wood. Not only has he led that celebrated combination, but he has likewise played the solo music in violin concertos with it, and also wielded the conductor's baton on occasion for Mr. Wood. Mr. Verbrugghen has a tremendous capacity for work. He is, as already mentioned, the leader of the Queen's Hall Promenade Orchestra, the leader of the Scottish Orchestra, the head of the Verbrugghen Quartet, and the chief of the violin staff of the Glasgow Athenaeum. Not content with all that, he has started an orchestral class for professional musicians in Glasgow, and is likewise getting up, in connection with the Athenaeum, performances of those favorite operas, "The Daughter of the Regiment" and of "Faust."

One never knows, indeed, where Mr. Verbrugghen's activities will burst out. Despite his many engagements, he is one of the most clubbable of men, and delightful evenings has he given to his brother members of the Society of Musicians and the Palette Club. With his violin he is a rare story teller, and he does enchant the ear with his masterly technic and exquisite temperament. There is something quite irresistible in his interpretative powers, even of trifling pieces, as was abundantly shown on Saturday evening. Whatever he does he makes up his mind he will do well. Probably no leader of a Glasgow Orchestra was ever so popular with the rank and file as this son of Brussels, and pupil of Hubay and Ysaye. He is to play the solo part in Mozart's concerto in E flat next Saturday, and doubtless there will be a bumper house to give him his well deserved meed of applause. Of a genial and lovable nature, and one of the most unassuming of men—musicians are not always so—Mr. Verbrugghen more than deserves all the cordial recognition he has won in our midst.

Mischa Elman Notices.

THESE notices are about Mischa Elman's recent appearance in London:

Mischa Elman, who gave a concert at the Queen's Hall yesterday afternoon, is more than a prodigy for, boy as he is, he has all the qualifications of a fully matured violinist. His marvelous executive powers are equalled by his really extraordinary intelligence as an interpreter, while his playing reveals a fund of feeling which is abnormal in one so young. His concert yesterday was rendered particularly interesting on account of the first performance in public of a new concerto by the well known Russian composer, Glazounoff. This work was only completed this year, and Leopold Auer, the eminent violinist, to whom it was dedicated, entrusted its first performance to his favorite pupil, Mischa Elman. Had he been present yesterday he would have had no cause to regret his confidence. Young Elman attacked the work with all the assurance of an old hand and made light of all difficulties, and the Russian composer has not spared the interpreter in this respect. The concerto, so happily brought forward yesterday, is a work of considerable merit. It is one movement, which, however, consists of four well defined sections. At a time when so much music is incoherent it is a pleasure to note the appearance of a work constructed in a sane and orderly fashion. The new concerto has several distinct points in its favor. It is melodious, very effectively written for the solo instrument, admirably scored, and not too long. The composer has felicitously introduced the glockenspiel, and his score contains several well devised instrumental effects. Young Elman was recalled over and over again at the close, and finally compelled to add an encore piece, to the delight of his audience. Later on he crowned his triumph by a performance of Beethoven's concerto,

surely the highest test of a violinist's capabilities. Adela Verne is a pianist who has already acquired a well deserved reputation, which was fully maintained by her performance of Liszt's Hungarian fantasia. The concert, admirably conducted by Henry J. Wood, commenced with Mendelssohn's "Ruy Blas" overture.—London Morning Post.

The concert of Mischa Elman was specially interesting for two reasons. First, he played a new concerto which had never been heard in public before, and, secondly, it was the first time he had played Beethoven's concerto with orchestra.

Having already exhausted the vocabulary of enthusiasm and astonishment on the subject of his playing, I can only add that he was more remarkable than ever.

The concerto of Glazounoff is an exceedingly difficult work, and is hardly likely to add to his reputation. It has one or two good themes, but there is a lack of spontaneity in it all, and the scoring is, for a Russian, singularly ineffective.

It is one movement, with a slow selection in the middle, interposed between two divisions of the first movement. Mischa Elman's playing was wonderful, both technically and in respect of understanding.

His performance of the Beethoven concerto was technically perfect, and as an interpretation it was thoughtful and intellectual, and linked here and there with the poetic melancholy which is one of Elman's characteristics. It was quite free from mawkish sentiment, and quite independent. It is not like Joachim or Ysaye or Kreisler; but Elman. Quite apart from anything else, the sense of proportion of it all was astounding.

Adela Verne played Liszt's "Hungarian" fantasia with wonderful verve, and was encored. The Queen's Hall Orchestra, under Mr. Wood, accompanied, and at the end there was the usual scene of enthusiasm.—London Morning Leader.

Free Scholarship in Music.

THE Virgil Piano School, Mrs. A. M. Virgil, director, has given eight scholarships for children and four for the teachers' course to the International Sunshine Free Scholarship Work. The pupils who wish to obtain one can call at Room 306, 32 Union Square, where Mrs. Macdonald will explain the matter, and if after examination by the teachers they are satisfactory the tuition will be given them absolutely free.

The Morningside Conservatory, 125th street, has also been generous and has established one violin course and one piano course.

Grace M. Gregory, director of violin department; Marie Yost, director of piano department, and Professor Steele, vocal instructor, have given five scholarships with special privileges. Madame Baldama, an opera singer, will also give special vocal lessons.

These scholarships were obtained through the personal influence of Mrs. Macdonald, president of the work, and Mrs. Frederick W. Pender, organizer. Mrs. Pender, who is an elocution teacher, has also donated two scholarships in her school of expression, and the immediate response from teachers and schools has been surprising.

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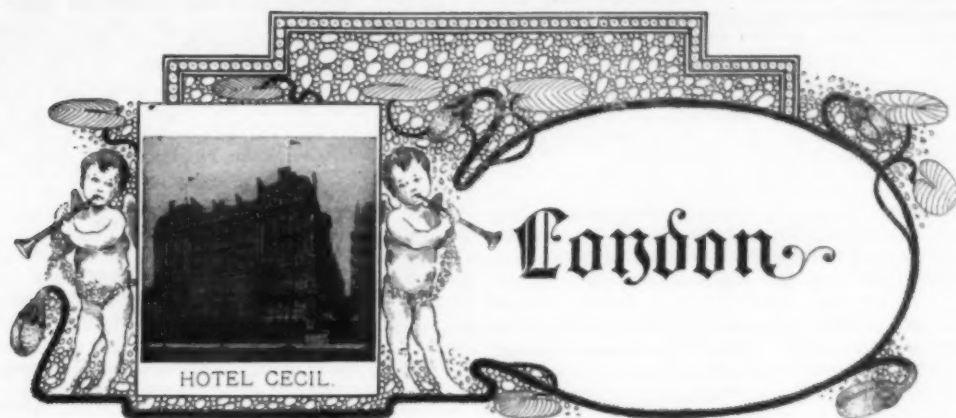
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December 6, 1905.



ELEONORA DE CISNEROS.

HOWARD PEW has been here a fortnight to arrange for the visit of Creator and his band next spring. Mr. Pew left today on the Majestic for New York, and before sailing stated that he was well satisfied with the result of his short sojourn in this country.

Mischa Elman has left the ranks of the prodigies. He has cast off their hall mark—the sailor suit (with knickerbockers)—and astonished the world by appearing in trousers last Friday at a ballad concert. Elman has confided to an interviewer that he never liked

the prodigy business, and, deciding to stand it no longer, went round to the tailor's, countermanded an order for more knickerbockers and sailor blouses and ordered trousers and a proper coat. He also told the interviewer that he had his hair cut as short as possible, that he never allowed women to kiss him; that he wanted to be judged as a mature artist, not as a prodigy. (Elman will make a very sensible young man, when he is a year or two older, I should think).

He left London Monday night, and plays tomorrow in Berlin and the 13th under Nikisch at Leipzig.

The autumn opera season closed last Thursday with two performances, a matinee of "Madame Butterfly," and "La Bohème" in the evening, Melba singing in the latter. At both performances the house was crowded. The splendid success of the season is very gratifying to all concerned, and already the arrangements are concluded for the San Carlo Company to come over next autumn. One reason

for its success is that a new class of opera lovers has been found. Opera during the winter will evidently attract a big section of London people, who (not being society folk) will not go in the "grand" season for two reasons, firstly, that a really good seat is too expensive, secondly, that in the summer months they prefer outdoor to indoor amusements. The experiment of operatic matinees, too, has been completely justified, and the management tell me the audience on those occasions often consists largely of provincial people, who had come long distances by train, the performance finishing early enough to allow them to get home the same evening.

During the eight weeks of the season thirteen operas were mounted, of which "Madame Butterfly" heads the list with eleven performances, "La Bohème" comes next with six, "Rigoletto," with five, "Il Trovatore" and "Aida" with four each; "Don Giovanni," "La Tosca" and "Un Ballo in Maschera" with three each; "Andrea Chenier," "Manon Lescaut," "Mefistofele" and "Faust" with two each, "La Traviata" being given once only.

One fortunate result at least follows from the season just closed. That splendid artist, Eleonora de Cisneros, has been engaged for the next "grand" season, and that she will be a great acquisition none will deny. The opinion of everyone else in London coincides with mine as to the value of Madame de Cisneros' work. Both in big and small parts she has always proved herself a consummate artist, equally in singing and in acting. In such roles as Amneris ("Aida"), Azucena ("Il Trovatore") Madame de Cisneros is incomparable—in fact, I have never seen any finer expositions of those two characters than those which she has given us this year.

Madame de Cisneros remains in London till the middle of December to fulfill some important concert engagements and then goes to Milan, where she is to create two new roles, one in Franchetti's "La Figlia di Toris," the other in Tschaiowsky's "Dama di Picchio" (which is considered by many people to be the best opera Tschaiowsky ever wrote). I wonder whether we shall ever hear it in London.

As I announced exclusively in THE MUSICAL COURIER a week or two ago, Signor Battistini has also been engaged by the management for the big season. Also it is said that Madame Giachetti will appear next summer, and that Baron F. d'Erlanger's "Tess" will be produced.

The Queen's Hall Symphony concert Saturday was one of the most enjoyable heard here for a long time. Two items were specially fine—the performance of the "New World" symphony and Busoni's playing in the Liszt A major concerto. The orchestra played most superbly in Dvorák's beautiful work, which, by the way, people seem to delight in decrying nowadays—why, I can't imagine, for it is one of the most fascinating things in modern symphonic literature.

The Largo was played best of all; in it the strings were wonderfully ethereal, and they made me realize perfectly that a "perdendosi" is really possible. Also the woodwind was splendid; the first flute gets a lot to do in this symphony, and Mr. Fransella excelled himself Saturday.

Both the first and last movements were also played extremely well, better than I have ever heard them done before. The level of the orchestral playing throughout the concert, indeed, was of a very high order, and there is not now much to choose from—from any point of view—between the London Symphony Orchestra and the Queen's Hall Orchestra.

Busoni was in great form, too. His handling of the Liszt concerto in A, which is not to be compared with the composer's other one (in E flat), gave me an interest which I could not otherwise have had in the work. The audience insisted (after many recalls) upon an encore, and Busoni played a Liszt arrangement of a Schubert march. Busoni will give a Chopin recital December 19 at Bechstein Hall.

Elgar has got into trouble over his professional address at Birmingham last Wednesday. He delivered himself of some very severe criticisms on musicians and actors. There was only one English conductor, Henry J. Wood—the rest were mere mechanical time beaters, who would keep time in a factory just as well. They treated a composition as if it were a problem in Euclid. Also he declared that our singers were far too brainless, and our actors merely dressed up dolls and dummies. There were in

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England enough good actors and actresses to make only one good cast, and no more.

All these things, of course, are true, on the whole. But nobody will believe them, and the musical profession in this country, already rather jealous of Elgar's position, is furious about the matter. But at least one other great man agrees with him. George Bernard Shaw remarked to a friend of mine: "Elgar has really flattered English conductors. For an automaton, you know, beats strict time at least." Mr. Shaw also professes himself in entire agreement with Elgar's criticism of our stage.

The complete program for the concerts of the London Symphony Orchestra and the Leeds Chorus in Paris next January have now been drawn up. A portion of Bach's B minor mass, an eight part motet by the same composer, Handel's "The Horse and His Rider," three excerpts from Stanford's "Requiem," Parry's "Blest Pair of Sirens," Elgar's "Challenge of Thor" ("King Olaf"), the Choral Symphony, are the vocal items, and orchestral pieces by MacKenzie and Cowen, and Beethoven, "Leonora" (No. 3) complete the list. M. Colonne will conduct one of the items. The soloists are Percival Allen, Marie Brema, John Coates, Francis Braun and Plunket Greene.

The keenest interest prevails in Yorkshire over the visit. A thousand pounds has been subscribed towards the expenses and 300 choristers will be picked from the 400 belonging to the Festival Choir.

Miss Parkina is having a great success as a singing fairy in "A Midsummer Night's Dream" which is now running at the Adelphi Theatre.

Willetta Parker of Boston, Mass., will give a vocal recital at Aeolian Hall, December 12. Miss Parker is a pupil of Warren Davenport, and is teaching his method in London.

Adelina Leon announces her first violoncello recital December 13 at Bechstein Hall. Miss Leon gained a three years' open scholarship at the Royal College of Music, and studied there under Mr. Whitehouse. She took her A.R.C.M. and then went to Paris to take finishing lessons with Pablo Casals, the great Spanish 'cellist.

Marjorie Sherwin, a young American violinist, made her debut at Queen's Hall last night, and at the same time, at Aeolian Hall, Richard Buhlig gave his final piano recital.

To-day the students of the Royal College of Music give a performance of "Le Nozze di Figaro" at His Majesty's Theatre, at which Sir Charles Stanford will conduct.

At Queen's Hall in the evening the Stock Exchange orchestra (one of the best amateur bands in the metropolis) will give a concert. A. W. Payne, the leader of the London Symphony Orchestra, will conduct.

Tomorrow afternoon Katherine Goodson gives a piano recital at Aeolian Hall, and on Friday Hugo Heinz will give a vocal recital at the same place. Saturday Fritz Kreisler is playing at the Chappell ballad concert.

Thursday evening the Royal Choral Society is giving "The Golden Legend" and Stanford's "Revenge" at the Albert Hall.

An interesting concert will be given this day week at Queen's Hall by the Hambourg brothers in aid of the Jews in Russia. The program will be a Tchaikowsky one. Mark will play the first piano concerto, Boris the "Variations sur un thème rococo," for 'cello, and Jan the violin concerto. Landon Ronald will conduct, the London Symphony Orchestra having promised their services.

At one of the Philharmonic concerts next May the Bradford Festival Choral Society will assist in the finale of the "Choral" symphony.

Jean Sibelius, the Finnish composer, has been paying a visit to England, and conducted his first symphony at Liverpool last Saturday, also his tone poem "Finlandia." The former work, a delightful one, was played by Mr. Wood during 1904.

Richmond Rejoices.

(Richmond [Ind.] Sun-Telegram.)

THE MUSICAL COURIER for December 6 comes loaded with good things for the professional as well as for the amateur in music. Indeed the popular character of the magazine makes it a desirable visitor to any home where music finds a place. THE COURIER is a weekly journal and in its scope of information and artistic makeup is an admirable example of journalistic enterprise.

People's Symphony Program.

HAYDN'S symphony in E flat, the Schubert-Liszt "Wanderer" fantasia and Tchaikowsky's overture, "1812," are to be the prominent numbers at the next series

of People's Symphony Concerts, which take place in Cooper Union Thursday evening, December 21; at Grand Central Palace Friday evening, December 22, and at Carnegie Hall Saturday evening, December 23. Paolo Gallico will be the solo pianist in the fantasia. Asa Howard Geeding, baritone, will add the original Schubert song on which it is founded, and Schumann's "The Two Grenadiers" as illustrative of the Tchaikowsky overture.

The Mendelssohn Trio Club.

YESTERDAY (Tuesday, December 19) the Mendelssohn Trio Club opened their fifth season at the Hotel Majestic, Central Park West and Seventy-second street. Percy Hemus, baritone, assisted in the following attractive program:

Trio, op. 49.....Mendelssohn
The Club.
Song, Caro Mio Ben.....Giordano
Mr. Hemus.
Sonata, for Piano and Violin, op. 13, No. 1.....Beethoven
Mr. Saslavsky and Mr. Spross.
Songs—
Pirate Song.....Gilbert
Mary.....Old English
Mother o' Mine.....Tours
Trio, op. 73 (new) first time in New York.....Arensky
The Club.

A coincidence in the personnel of the members of this club is that each surname begins with the letter S.—Alexander Saslavsky, violin; Victor Sorlin, 'cello, and Charles Gilbert Spross, piano. These talented artists will have a generous array of patronesses to support their concerts this season. The names of the guarantors follow: Mrs. L. A. Bevin, Mrs. D. M. Brady, Mrs. R. Chambers, Mrs. Augustus S. Chatfield, Mrs. Frank Clatworthy, Mrs. Charles A. Clinton, Mrs. Gilbert Colgate, Emma Davis, Mrs. Benjamin Day, Mrs. B. F. Dexter, Mrs. Jonathan Dixon, Mrs. A. Dutenhofer, Mrs. A. L. Erlanger, Mrs. Geo. W. Galingier, Mrs. Olin D. Gray, Mrs. William S. Gray, Mrs. Joseph B. Greenhut, Mrs. Benedict J. Greenhut, Mrs. Joseph Gross, Mrs. Chas. Champness Harrison, Mrs. Russell Hawkins, Mrs. John B. Haskins, Mrs. N. E. Hurlbert, Mrs. A. H. Jones, Mrs. R. C. McKinney, Mrs. J. C. Lenny, Mrs. T. M. Logan, Mrs. Daniel A. Loring, Mrs. Dore Lyon, Mrs. C. E. Mable, Mrs. John C. Marin, Mrs. Joseph B. McCall, Mrs. T. N. McCauley, Mrs. Frederick Mead, Mrs. Mountfort Mills, Mrs. Robert Frater Munro, Mrs. Bradford Rhodes, Mrs. John N. Robins, Mrs. Jacob Rothschild, Miss M. G. Schirmer, Mrs. Ferdinand Seligman, Eva Florence Smith, Mrs. A. A. Summer, Mrs. F. Denman Thompson, Mrs. James R. Williston, Mrs. J. Hood Wright.

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THE FUTURE OF AMERICAN MUSIC.

SOME of the papers in the United States are just now arguing whether there really is anything worth calling American music, says the London Musical News, or whether there is ever likely to be. This country is so intimately connected with the great republic by ties of blood, community of language, and business intercourse, that the question naturally possesses considerable interest for musicians on this side of the water, especially as Americans, like ourselves, have the thick and thin advocates of native music and musicians, as well as those equally violent detractors who can see nothing good in it. The truth, as usual, lies between the two extremes. There is certainly a good deal of musical activity in the United States; many people are busied in music, and they are almost pathetically strenuous in their efforts to know more about it. We say "pathetically strenuous" as it is sad to see that energy, so characteristic of the Americans, thrown away. In music, it is impossible to force the pace. The artistic feeling cannot be made to sprout, mushroom like; a plant of slow growth, it must be nurtured slowly in the soul. Granting that America has many performers and some composers, of whom she has no reason to feel ashamed, it must be confessed that she has still much leeway to make up. In politics, the United States had the advantage of starting with practically a clean slate; if they have since scribbled on it occasionally, fair writing has not been wanting; but this advantage does not place them outside the range of those experiences which have been the lot of older nations. As a country, they have all their troubles before them. So likewise in music. It would be unfair to expect the European standard of music to obtain in America when we consider how vastly different the conditions are.

One of these conditions is the fact that the United States are only politically and not yet racially a nation. They are as yet in the making. This was stated very clearly in a speech made by Woodrow Wilson, president of Princeton University, at the recent opening of the Institute of Musical Art, of the city of New York, commonly called the "Loeb Conservatory of Music," because founded by Mr. Loeb in memory of his mother. He has endowed it with \$100,000, and the director is Dr. Frank Damrosch, whose policy seems to be well considered and thorough. Prof. Woodrow Wilson made the following apposite remarks in the course of his speech:

"We are an expressive people, but are we always artistic in our expressions? The advantage of an institute like this is, that it is another step in the direction of developing the American's power of expression. I am afraid we are in so great a hurry to do something that we slur details and leave the thing in the rough. America is full of what is ideal, but she cannot release it. We Americans have not yet had any national word to say, so far as music is concerned. We still are a composite people. The country is not yet sure of itself. When the great national impulse comes, then will come the expression.

"Our American music gives us memories, not hopes. We listen and are stirred by the strains of older lands because

our blood is drawn from those older peoples. We are young. We are in the tender gristle and not the bone and sinew of our development. And our music is yet to come from the fusion of races, from the German, the Scandinavian, the Pole, and Hungarian. It is only when our composite stage is past that America's own expression will result.

"America is speechless with the things she intends to do." The last sentence is a real epigram, and, if a Briton may be allowed to say so, hits off the situation to a nicety.

It is sometimes forgotten how extraordinarily diverse are the elements that go to make up the American people; there are specimens there of almost every European nation, not to mention the Chinese and negroes. The British and Russian empires alone can show greater diversity under the unity of one flag. For the last half century the tide of immigration has flowed westward, and it would be vain to look yet awhile for the formation of national patriotism. That political patriotism which manifests itself in the country's relations to foreign peoples is easily evoked, and the United States has shown a remarkable power so far of welding its citizens into a political whole; but that patriotism which, like charity, is not puffed up, which springs from those deeper sources lying in the foundations of national character, is still in the future. Music is cosmopolitan, but it is ever healthiest where the sense of nationality is strongest. In this country the progress of the musical art has been hindered by the Briton's inveterate dislike to expressing the emotions which he feels. Though he is intensely patriotic, it is to him "bad form" to reveal the fact, and the same characteristic may be observed in regard to music; he feels more than he shows.

A suggestion has been—in America be it understood—that the unfavorable condition of American music is partly due to the commercial and moneymaking spirit of the people. There is some truth in the remark. The Americans are a busy, go-ahead nation, and just at present they are most of them under the impression that success is synonymous with the possession of dollars. No greater mistake could be made. Musicians, like other people, must live, but the love of money for money's sake is inimical to art as it is to every other wise and wholesome exercise of the soul. If the reproach can be leveled against concertgoers that they are attracted by the fee of an artist rather than by his fame; that they are influenced more by curiosity and fashion than by love of music, then the art cannot be said to be in a healthy condition.

In the process of time the American people may justly look for a great improvement in musical life in their country. Numbers of young students come over to Europe to avail themselves of the tuition and the musical traditions of the older hemisphere. Some of them, it is to be feared, are animated mainly by the hope of being able to advertise themselves on their return home as "pupil of Herr So-and-So or Madame Somebody Else," but eliminating these, there should still remain a considerable proportion who will prove to be veritable missionaries in spreading a just and lofty ideal of music among their compatriots. As the Americans in due time come face to face with the problems

of social and national life they will gradually put commercialism in its proper place, will discourage "smartness" and learn to appreciate the elevating qualities of art because it is pure and beautiful and not because it may happen to be expensive.

People cannot be made musical, any more than they can be made sober, by Act of Parliament. The atmosphere must be musical, and the great thing is to steep the youthful mind in good music by letting none except such be heard in the public schools. It is uphill work, but that cannot be helped. Musical taste must be formed in childhood. It is a truth that we are tardily beginning to recognize in this country. When America has succeeded in welding into one composite but homogeneous whole her present heterogeneous collection of humanity, when she has exorcised the spirit of money making, and when she has induced her people to love all that is beautiful in art and to abhor that which is evil, she will have reason to call herself a really musical nation. But this consummation will not be gained in our time, and if it is ever to come to pass it will only be through the undaunted and unwearied efforts of those whose eyes are steadily fixed on the heights above them.

The Broad Street Conservatory.

THE Pupils' Orchestra of the Broad Street Conservatory Conservatory of Music, 1329-31 South Broad street, Philadelphia, of which Gilbert R. Combs is director, gave a concert in the Chapel of the South Broad Street Baptist Church Wednesday evening, December 15, after which a reception was given at the Conservatory.

The program was:

Overture, Stradella Flotow
Symphony, No. 4 (Italian) Andante con moto Mendelssohn
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MILAN, December 4, 1905.

THE autumn lyrical season in Milan opened with Puccini's "Madam Butterfly" at the Dal Verme Theatre, attracting a large audience, which came for two reasons, i. e., to judge again the "Butterfly" that was condemned to die in one night at La Scala in 1903, and which was revised by the author, and also to see the complete renovation of the Dal Verme Theatre. It may be said at once that the public was pleased with both, and the elegant writer of "Manon" and "La Bohème" has scored another success. The finesse and beauty of the delicate work were brought out and appreciated; if anything is lacking it is that one page of passion or real emotion which should illustrate the tragic side of the drama, and be the keynote to transport an audience to enthusiasm. Of the interpretation I must speak in superlative terms, that exquisite artist named Angelica Pandolfini impersonating her role that leaves nothing to be desired intellectually or artistically. This eminent artist has been chosen by Baron Franchetti to create the role of Mila di Codra in "La Figlia di Jorio" at the Scala this season. The tenor Garbin, correct and splendidly in voice "come sempre," divided the honors of the evening with Signorina Pandolfini, and this will be a "Butterfly" with more than ephemeral existence.

Eleanora Duse kindly lent her talent for the benefit of the victims of the recent earthquakes in Calabria, performing Gorki's "Albergo di Poveri" at the Manzoni Theatre. Needless to say, her name fills the house like magic, and a very handsome remittance should have been handed over to the "Calabria Fund." The celebrated actress is returning to our town in the beginning of December to give several performances of her repertory plays, and I hear it is her intention not to appear in any more D'Annunzian dramas; also to spend more time in her native country, which she had left to gather gold and laurels abroad, but which welcomes her still with warmest sympathy.

"Giovanni Galluresi" is the new opera for which there was much expectation when announced to be given at the

Dal Verme. The composer, Italo Montemezzi, is quite young and a pupil of our Conservatory, new to the musical world assembled to pass judgment on this his first effort and give the baptism to this new exponent "dell' arte sacra." The muses have, indeed, been kind to this young man, endowing him with rare gifts. His music is simple, clear and fluid, always inspired—leaving aside the modern tendency to realism and technical expressions to seek the ideal—revealing also extraordinary disposition as an operator. The first act was followed severely, but attentively; the second act brought applause and calls for the composer, and in the third a real and sincere ovation was given him. The local press is unanimous in predicting a future for Italo Montemezzi. The performance was nearly perfection, those excellent artists, Garbin and Adele Stele, old acquaintances of the Milanese public, singing and acting as they usually do—that is, up to their reputation. A word of praise to Maestro Serafini, the young conductor, who has the arduous task to mount quite a number of new operas.

At the Teatro Lirico a Polish impresario, Heller, made the experiment of giving some operas not yet known here—"La Sposa Venduta" ("The Bartered Bride"), by the Bohemian composer, Smetana; "Halka," by Moniuszko, and the very original "Jongleur de Notre Dame," of Massenet, were successfully produced—but for some unaccountable reason none drew the public, and the Lirico abruptly closed its doors, much to the regret of the cultured few who had attended and enjoyed the performances.

A two months' season has just come to an end at the Fossati Theatre, where the traditional light Italian operas were given, "Barbiere," "Don Pasquale," "Elisir d'Amore," "Sonnambula" and others affording an opportunity to aspiring debutants to get a hearing in Milan.

A numerous and select audience assembled in the salons of the Società Artisti e Patriottica to hear a young violinist, Signorina A. Chialchia, pupil of the Bologna Liceo, and Signorina Aguccini being the vocalist. On the program were Max Bruch's difficult concerto in mi minore, il Largo della sarabanda, canzonetta of D'Ambrosio, and the beautiful, strange Bohemian dances by Randegger. Flowers and compliments in profusion were the tribute to the two artists.

The busy and prosperous capital of Lombardy will soon enter the so called carnival seasons, and I have much pleasure in sending THE MUSICAL COURIER the "cartellone," or bill of the Scala. The program is an interesting and eclectic one and attractive is the list of artistic notabilities. The operas to be given are: "La Dama di Picche," romantic opera by Tchaikowsky; "La Figlia di Jorio," pastoral tragedy by Gabriele d'Annunzio, set to music by Franchetti (this I have reason to believe the "clou" of the season); "Risurrezione," drama by Tolstoi, music by Frank

Alfano; "Lorely," by Catalini; "Fra Diavolo," "La Traviata," and "Romeo e Giulietta."

The ballet "Sport" has been in rehearsal since October. In one scene 550 people will occupy the stage. I have seen the designs of the costumes and they are wonderfully beautiful. The season will open December 20 and close about April 15.

A. M. E.

Haarlem Philharmonic Musical.

FOR the December musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria, Thursday morning, December 14, the club was entertained by Anna Bussert, Gwilym Miles and Christiaan Kriens. Both of the singers of the morning were in superb voice, and that is equal to saying that the music was beautifully sung. In the duets the soprano and baritone were especially charming. Miss Bussert's singing of Victor Harris' "Hills o' Skye" was delightful. Richard Perey, who accompanied for the singers, again disclosed the sympathy and musical warmth that is a boon to singers and a keen pleasure to listeners. Mr. Kriens' violin solos were played in a musicianly manner. The order of the program follows:

Aria, Page's Song from The Huguenots.....	Meyerbeer
Violin Solo, Zigeunerweisen (Gipsy Melodies).....	Sarasate
Don Juan's Serenade.....	Tschaikowsky
Morgen.....	Strauss
Befreit.....	Strauss
Mr. Miles.	
Duet, I Feel Thy Angel Spirit.....	Hoffmann
Violin Solo—	
Adagio from Suite.....	Riess
Sérénade Melancolique.....	Christiaan Kriens
Polonaise.....	Mylnarski
Mr. Kriens.	
Songs—	
The Hills o' Skye (folksong).....	Victor Harris
A Disappointment.....	Helen Hood
Parla, Waltz.....	Arditi
Miss Bussert.	
Songs—	
Pilgrim's Song.....	Tschaikowsky
Shepherd, See Thy Horse's Foaming Mane.....	Korby
My Native Land.....	Kausc
Mr. Miles.	
Duet, Passage Bird's Farewell (with violin obligato).....	Hildach
Miss Bussert, Mr. Miles, Mr. Kriens.	

After the "Parla" waltz Miss Bussert, in response to several recalls, sang in her most winsome style, "If Nobody Ever Marries Me," from "The Daisy Chain."

The Astory Gallery was crowded with the usual fashionable assemblage, and the music was followed by numerous small luncheon parties.

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MUSIC IN IOWA.

BURLINGTON, Ia., December 14, 1905.

THE little city of Burlington can boast of having the largest Music Club in the State, although we have only 27,000 people from which to draw. Great pains have always been taken to bring good artists to this city, and in the past many have appeared before the Burlington Musical Club. The club membership is 250 with a chorus of 125 voices, under the leadership of William Bently, of the Galesburg College of Music. Meetings take place every two weeks Monday afternoon, and are always well attended. One concert is given each year, usually in May. The officers are: Kate G. Wells, president; Mrs. George H. Higbe, vice president; Carrie Eggleston, treasurer; Elsie Stein, secretary, and Mrs. Thos. Wilkinson, second vice president.

At the last meeting of the club the program was made up of compositions by women, and Sara S. Gilpin, of Chicago, was the pianist. She was assisted by Louise B. Patterson, A. G. Oberle and Mrs. Fred Boesch. The composers represented were Clara Schumann, Aus der Ohe, Jessie Gaynor, Maud Valerie White, Agathe Backer-Crön Dahl, Chaminade, Teresa Del Riego, Grace Hemingway, Helen Hopekirk and Mrs. Beach.

Fitzhugh Coyle Goldsborough's Vienna Success.

FITZHUGH COYLE GOLDSBOROUGH, the young and talented American violinist, has met with good concert success abroad. Appended are some press notices of his appearances in Vienna:

The program of Goldsborough's second concert gave an even better opportunity than that of his first to make one wonder at the splendid technic and warm tone of the artist.—Neues Wiener Tageblatt, April 2, 1905.

Fitzhugh Goldsborough is an important artist. His playing has the convincing quality of youthful freshness; he possesses a delicate style of bowing, and a heart winning softness of tone production, also an amazing technic of which he made a brilliant display in the "Perpetual Motion" of Ries. * * * One can prophesy a great future for this artist.—Welt-Blatt, Vienna, March 25, 1905.

Goldsborough interpreted works of modern composers with tone elegance and a developed technic.—Fremden-Blatt, Vienna, December 15, 1904.

Fitzhugh Goldsborough, who last Tuesday gave us for the second time this year proofs of his eximious art, is in the best way towards working himself into the position of a violinist of the very first rank. His wrist technic * * * aroused genuine astonishment. No less praiseworthy is the soulful quality of his playing, with which he fascinated his audience.—Erste Allgemeine Vereins Tageblatt, March 24, 1905.

Goldsborough has quite certainly a great future before him. Colossal technical celerity, fine artistic taste, a big, soft and beautiful tone, are his most prominent characteristics.—Salon Blatt, Vienna, December 10, 1904.

The violinist, Goldsborough, made a hit. He masters his instrument with repose and accuracy, and his cantilena is especially free from all affectation.—Neue Freie Presse, April 9, 1905.

The Goldsborough concert was a splendid success. The artist has a masterly control over his instrument.—Deutsches Volksblatt, March 23, 1905.

Goldsborough was much applauded for his magnificent interpretation of Bruch's G minor concerto. * * * He showed a stupefying display of technic in the "Perpetual Motion" of Ries.—Deutsches Tageblatt, March 28, 1905.

Goldsborough has at his command a big, soft and beautiful tone, which he uses with much comprehension. The warm cantilena and great finish of the player found hearty appreciation.—Die Kritik, April, 1905.

Mr. Goldsborough held his own. He understands how to draw a sonorous, truly manly tone from his violin, and then again to guide his bow with certainty to the most dangerous paths of ornamental virtuosity.—Deutsche Zeitung, April 16, 1905.

Goldsborough showed that he is a violin virtuoso of the noblest type. His tone is large and beautiful, his technic perfect.—Neue Musikalische Presse, April 22, 1905.

Dayton Feels Proud.

(Dayton [Ohio] Herald.)

MANY Dayton musicians and music lovers are probably unaware that Dayton is now regularly represented in THE NEW YORK MUSICAL COURIER, the foremost musical paper of the country. THE COURIER took much interest in the formation of the new Dayton Choral Society, and the next issue will contain a complete list of the charter members of the society. Dayton has never before been

represented in a musical paper of worldwide circulation, and thus its many creditable musical efforts were comparatively unknown outside of local circles.

All public spirited and broad minded musicians and music lovers should support this movement by subscribing for THE COURIER, and calling the attention of the Dayton representative to musical items, which might escape his attention.

All communications should be addressed to Charles A. Ridgway, The Normandie, telephone Bell 3008 Y, or left at the music stores. The circulation of THE COURIER is now over 300,000, and its news comes from all over the world.

What They Think of Us.

(From the Newport [R. I.] Daily News.)

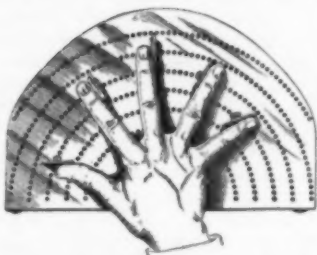
THE current number of THE MUSICAL COURIER is replete with interest. It is taking the right stand in the MacDowell matter, apropos to the formation of a MacDowell Club in New York, of the greatest interest to all true musicians. A letter from Moscow from the famous Russian pianist, Leopold Godowsky, gives a thrilling narrative of the state of affairs musical and otherwise in that country. "Brahms, Elgar and Newman," "The Rappold Lesson," "Jews and Music" and "Harmonie Formulas," by A. J. Goodrich, are notable articles. Large portraits of Victor Herbert and Marie Rappold, who scored so great a success at the Metropolitan recently in the "Queen of Sheba," are accompanied by biographical sketches. The reports of musical happenings in all parts of the country are always of value, as are the lists of music in New York for the coming month.

(From the Oswego Palladium.)

THE MUSICAL COURIER, a publication of twenty-five years' standing, is issued weekly by the Musical Courier Company, Broadway and Twenty-sixth street, New York. It gives full accounts of musical events the world over, the whereabouts of noted people, and keeps its readers thoroughly posted. It is a magazine of forty pages and can be had for \$5 a year.

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What proved that our town is fast becoming a musical centre was the great crowd at the Town Hall Opory House Monday evening to witness the Grand Opory production of "Sparks" by home talent. It ought to have been a fine night for burglars, as the whole town seemed to have turned out. We may have to get out an extra edition to chronicle the housebreaking that happened. But as our sheriff's posse and the special police are the pick of the party—politically speaking—we can feel tolerably safe upon gala occasions like Grand Opory nights. The town hall presented an inspiring spectacle, with the vast concourse of our esteemed fellow townsmen and their fair partners, who so generously responded to the call of charity. The charity for which the opory was given ought to have realized a good bit out of the box office receipts. This paper has always said that we had opory talent in our midst if it had a chance, and when that chance came along fair women and brave men came to the front and showed our fellow citizens that they did not have to go to New York to hear Grand Opory. We do not say this to increase our subscription list, but because this paper always tells the truth no matter whom it may flatter. In politics and art matters we believe in holding facts before the mirror of truth, even though we may cause some of our esteemed fellow townsmen to blush. We have always said that our town hall would make a good barn—and we believe so still—but there are occasions when it fills the bill, and Monday night was one of them. We felt our bosom swell with pride when we looked upon the vast audience of faces beaming with pleasure at having our town hall transformed for even a single night into a Grand Opory house. We were pleased to notice a large number of our subscribers in the crowd, even though some of them had neglected to respond to our recent delicate hint for potatoes, eggs and butter in lieu of unpaid subscriptions. Charity covers a multitude of sins, and our unpaid subscriptions may be included in the list. There are times when we feel ourselves a proper object of charity, but we entertain no jealousy toward so noble an institution as a charity hospital. Besides, we may want to go there some day ourselves. The Grand Opory that was responsible for the outpouring as mentioned above was called "Sparks," and we might as well admit right here that it proved to be real hot stuff. Some of our warmest babies were in the cast, and the language they threw at us, wedded to dulcet tones, took us back to our sparkin' days. The music of the opory is written in the good old fashioned style, and the tunes brought to our mind the good oldtime songs our venerated mother used to sing to us. There were spots in the opory that tended a little toward Grand Opory, when the singers tried to drown each other out by all singing at once. But the bills said it was comic opory, and the way our local talent sung and acted it proved that the bills had made no mistake. We did not know that our local talent could be so funny.

It was Comic Grand Opory, and no mistake. We haven't laughed so much in twenty years, and our readers know that we seldom laugh at serious things. We really believe that if they had been doing one of Bill Shakespeare's tragedies, we would have been fooled into thinking it a comedy. And Bill was not in it a minute with "Sparks" as a fun pro-

ducer. We couldn't tell by what happened on the stage what all the singing was about; perhaps if we had we might not have laughed so much. It was a safe proposition to laugh at any time. There is no doubt about it—it was comic opory from start to finish; that is, till we left, at 12 o'clock. We were obliged to quit at that hour to see to our weekly edition. We don't as a general thing do any free advertising in our columns, but this being a special occasion, we don't mind guessing that the stage furnishings came from Brown's furniture and undertaking establishment. And it was a noble thing for Brown to come to the aid of charity. Now we think of it, we saw friend Brown laugh for the first time in forty years, so we feel safe in saying that the opory was comic all right. The singers evidently came from our town choirs, and we have no doubt felt some embarrassment in handling secular tunes and words. But we don't mind saying right here that we have heard worse tunes than those in "Sparks" set to sacred words. In fact, we will go further and say that we have seen more highfalutin' agony put on by singers in city church choirs than was displayed by the talent Monday night. We take pride in saying the cast—meaning the solo singers—comported themselves with great decorum. They just walked around the stage in an indifferent and unconcerned manner, and sung. They did not rave and rant like actors and singers we heard in New York. We don't think that even our church members could take any exception to their conduct. We have been to huskin' bees and church socials that were more exciting. We noticed Composer Jones—the man who wrote the opory—in the crowd, and watched his face with interest as the opory was in progress. He did not seem so much amused as the rest of us, and we did not notice that he made remarks—audible—to the singers, as some of our more appreciative folks did. But then he only wrote the music. He was not singing it, as our talent was doing; and we have heard it said in select circles that the interpreter—that is the technical term—was the clean ahead of the writer of the music. It will be a long time before he can even up with our local talent. They introduced some tunes that sounded very much like ragtime, and some juvenile dancing that showed much miniature high kicking. It seemed to take with the crowd, and served to show the difference in taste of twenty years ago and today. As we have had some experience with choir singers, we have not got the nerve to make special mention of the individual singers. It was evident they were doing the best they could, and felt some pride in the doing of it. As a work of charity, the opory was a success, and it served to show our local talent where they were at in comic opory. As the crowd seemed to enjoy it, we see no reason for offering any advice. We almost forgot to mention the conduct of the curtain. It seemed to be reluctant to hide from our view the pretty girls who sung in the chorus. Even the curtain seemed stuck on itself, and compelled the singers to adjourn from the stage in a body. We can't say that we thought much of the new fangled lights—calcium, so called—that were supposed to add to the picturesque situations. They were better than candles, but not much. The town orchestra had to play part of the time in the dark. And we are not sure but that some of the singers got lost. They looked it, when the lights were turned on again. All in all—for charity—it was a good show and served its purpose. But we are going to ask Composer Jones—if he has not quit town—to call around at our house and play his opory on our organ, for we are not quite sure that we appreciated all its merits. We always like to hear classical music more than once before passing our editorial opinion upon it. We will say, however, that it sounded pretty good to our ears.

Felix Weingartner's "Genesius" was produced recently at the Antwerp Opera with great success.

ENGLISH OPERA IN WASHINGTON.

THE unprecedented success of the eight performances by the Savage English Grand Opera Company must be a source of real pleasure to all who wish music well in the United States. Whatever the shortcomings at present may be, the tendency of this enterprise is to give the United States a national instead of a grafted art. When we think of the short time in which encouragement has been given to home talent, the great wonder must be at the high degree of proficiency already attained. To Henry Savage belongs the credit of forcing the way to operatic performance for the American musician. To speak by the demand for seats to every performance of his company this season, in Washington at least, the musician has well repaid his intrepid efforts. An American company, composed almost exclusively of American voices, and uniting the best talent to be procured and paid for, is what Mr. Savage presented to Washington audiences this week.

Standing room only has been at a premium for the entire week. Packed houses, attentive, eagerly interested, staying to the last note, applauding earnestly, and praises on all hands, with intense desire to have a second period of the same this year, are some of the tokens of appreciation. This is surely all very gratifying, and most encouraging to future efforts in this line.

The cast, chorus and direction were all strong. Many new and valuable voices have been added to the old favorites who have ripened by experience into most entertaining lyric artists. The addition of many strong members of the "Parsifal" group was a decided stroke of genius. The general impression of growth and advancement is unquestioned. Misses Brennan, Easton, Metz, Petre, Rennyson and Morioara Serena (a Bohemian and pupil of Jean de Reszké, of Paris), sopranos; Claude Albright, Misses Baldwin, Crawford, Fitzgerald, Rita Newman, mezzos and contraltos; Messrs. Best, Jungmann, MacLennan, Joseph Sheehan, William Wegener, tenors; Messrs. Dean, Goff, Richards, White, baritones, and Messrs. Bowman, Jones, Parsons, Cranston, Kent Parker and Arthur D. Wood, basses, comprised the company. There were no hitches or sickness or discord. The body is united and healthy. The conductors were N. B. Emanuel, Elliott Schenck, with Eugene Salvatore as assistant. Arthur Evans was stage manager. Winfred Goff had charge of the technical direction.

"Valkyrie" (twice), "Lohengrin," "Tannhäuser," "Aida," "Rigoletto," "La Bohème" and "Faust" were the operas given. There are many others which the company could even better perform. The Wagnerian were the best representations in attention, seriousness of all on the stage, and attention to all detail as important part of the work. The ungrateful effort to make English artistic, and to unite with the musical effects, was bravely made, and frequently conquered. All matters of lighting, stagecraft, scenic effects and orderly demeanor were admirable. Even the pitiable bunching of forces upon a stage (shameful to offer to an operatic company in the capital of the nation) was largely corrected by good management and good will.

The President Admires Kubelik.

KUBELIK was heard in private and informal audience by the President and his family. "It is impossible to imagine anything so beautiful as his playing," was Mr. Roosevelt's remark.

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MUSIC FOR THE COMING MONTH.

Wednesday evening, December 20—Opera, Metropolitan Opera House.
 Wednesday evening, December 20—Special concert in aid of suffering Italians in Calabria, Carnegie Hall.
 Thursday evening, December 21—People's Symphony concert, Cooper Union.
 Thursday evening, December 21—Kneisel Quartet, Association Hall, Brooklyn.
 Friday evening, December 22—Opera, Metropolitan Opera House.
 Friday evening, December 22—People's Symphony concert, Grand Central Palace.
 Saturday afternoon, December 23—Opera, Metropolitan Opera House.
 Saturday evening, December 23—Opera, Metropolitan Opera House.
 Saturday evening, December 23—People's Symphony concert, Carnegie Hall.
 Sunday afternoon, December 24—Kubelik, Carnegie Hall.
 Sunday evening, December 24—Popular concert, Metropolitan Opera House.
 Monday evening, December 25—Opera, Metropolitan Opera House.
 Tuesday afternoon, December 26—Gadski recital, Carnegie Hall.
 Wednesday afternoon, December 27—"The Messiah," New York Oratorio Society, Carnegie Hall.
 Wednesday evening, December 27—Opera, Metropolitan Opera House.
 Thursday afternoon, December 28—Edwin Grasse's (violin) recital, Mendelssohn Hall.
 Thursday morning, December 28—Bagby morning musicale, Waldorf-Astoria.
 Thursday evening, December 28—Opera (special performance), Metropolitan Opera House.
 Thursday evening, December 28—"The Messiah," New York Oratorio Society, Carnegie Hall.
 Thursday evening, December 28—Kubelik, Baptist Temple, Brooklyn.
 Friday evening, December 29—Opera, Metropolitan Opera House.
 Saturday afternoon, December 30—Opera, Metropolitan Opera House.
 Saturday evening, December 30—Opera (popular prices), Metropolitan Opera House.
 Saturday evening, December 30—Russian Symphony concert, Carnegie Hall.
 Sunday afternoon, December 31—Russian Symphony matinee, Carnegie Hall.
 Sunday evening, December 31—Russian Symphony concert, Carnegie Hall.
 Sunday evening, December 31—Popular concert, Metropolitan Opera House.
 Monday evening, January 1 (1906)—Opera, Metropolitan Opera House.
 Tuesday afternoon, January 2—Reisenauer recital, Mendelssohn Hall.
 Tuesday evening, January 2—Boston Symphony Quartet concert, Mendelssohn Hall.
 Tuesday evening, January 9—Women's Philharmonic Musicale, Waldorf-Astoria.
 Tuesday afternoon, January 9—Clayton Johns' song recital, Mendelssohn Hall.
 Wednesday evening, January 3—Opera, Metropolitan Opera House.
 Thursday evening, January 4—Jessie Shay (piano), recital, Mendelssohn Hall.
 Thursday evening, January 4—Volpe Symphony concert, Carnegie Hall.
 Thursday evening, January 4—Opera (special performance), Metropolitan Opera House.
 Friday afternoon, January 5—New York Philharmonic public rehearsal, Carnegie Hall.
 Friday evening, January 5—Opera, Metropolitan Opera House.
 Saturday afternoon, January 6—Opera, Metropolitan Opera House.
 Saturday afternoon, January 6—Young People's Symphony concert, Carnegie Hall.
 Saturday evening, January 6—Opera (popular prices), Metropolitan Opera House.
 Saturday evening, January 6—New York Philharmonic concert, Carnegie Hall.
 Sunday afternoon, January 7—New York Symphony Orchestra concert, Carnegie Hall.
 Sunday evening, January 7—Sousa and band, Hippodrome.
 Sunday evening, January 7—Popular concert, Metropolitan Opera House.
 Monday morning, January 8—Bagby musicale, Waldorf-Astoria.
 Monday afternoon, January 8—Reisenauer recital, Mendelssohn Hall.
 Monday evening, January 8—Opera, Metropolitan Opera House.
 Tuesday afternoon, January 9—Mendelssohn Trio Club concert, Hotel Majestic.
 Tuesday afternoon, January 9—Severn lecture-recital, Severn studios.
 Tuesday evening, January 9—Olive Mead Quartet concert, Mendelssohn Hall.
 Tuesday evening, January 9—New York Symphony concert, Carnegie Hall.
 Wednesday evening, January 10—Opera, Metropolitan Opera House.
 Wednesday evening, January 10—Grienauer-Crane 'cello and song recital, Mendelssohn Hall.
 Thursday afternoon, January 11—Maud Powell violin recital, Mendelssohn Hall.
 Thursday evening, January 11—Boston Symphony concert, Carnegie Hall.
 Thursday evening, January 11—Opera (special performance), Metropolitan Opera House.
 Friday afternoon, January 12—New York Philharmonic public rehearsal, Carnegie Hall.
 Friday evening, January 12—Opera, Metropolitan Opera House.
 Friday evening, January 12—Boston Symphony concert, Baptist Temple, Brooklyn.
 Saturday afternoon, January 13—Opera, Metropolitan Opera House.
 Saturday evening, January 13—New York Philharmonic concert, Carnegie Hall.
 Saturday evening, January 13—Opera (popular prices), Metropolitan Opera House.
 Saturday evening, January 13—Adele Margulies Trio concert, Mendelssohn Hall.
 Sunday afternoon, January 14—New York Symphony Orchestra concert, Carnegie Hall.
 Sunday evening, January 14—Popular concert, Metropolitan Opera House.
 Sunday evening, January 14—New York Arion concert, Arion Hall.
 Monday morning, January 15—Bagby musicale, Waldorf-Astoria.
 Monday evening, January 15—Opera, Metropolitan Opera House.
 Tuesday afternoon, January 16—Reisenauer recital, Mendelssohn Hall.
 Tuesday evening, January 16—Flonzaley Quartet concert, Carnegie Chamber Music Hall.
 Wednesday afternoon, January 17—Beigel piano recital, Mendelssohn Hall.
 Wednesday evening, January 17—Opera, Metropolitan Opera House.

Wednesday evening, January 17—Flonzaley Quartet concert, special for students, Carnegie Chamber Music Hall.
 Thursday afternoon, January 18—Heinrich Meyn song recital, Mendelssohn Hall.
 Thursday evening, January 18—Kaltenborn Quartet concert, Mendelssohn Hall.
 Thursday evening, January 18—New York Symphony concert, Carnegie Hall.
 Thursday evening, January 18—Olive Mead Quartet concert, Association Hall, Brooklyn.
 Friday evening, January 19—Opera, Metropolitan Opera House.
 Saturday evening, January 20—Opera, Metropolitan Opera House.
 Saturday evening, January 20—Opera (popular prices), Metropolitan Opera House.
 Monday evening, January 8—Philadelphia Orchestra concert, Carnegie Hall.

Philadelphians Fighting Graft.

THE Philadelphia musicians opposed to musical graft did not hold the meeting Wednesday of last week as originally planned. Did they fear the thirteen hoodoo? According to the subjoined card received at THE MUSICAL COURIER office, the meeting will be held tomorrow night: "You are cordially invited to attend a meeting of the leading musicians of Philadelphia, to be held at the rooms of the Orpheus Club, Baker Building, Thursday, December 21, at 8.15 p. m. The conditions of the profession in this city will be discussed with special reference to taking a firm stand against 'Society Graft'—the practice of singing and playing without pay for those who pose as patrons of music. In case you cannot attend, will you kindly authorize the undersigned to enroll your name among those protesting against this practice?"

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The Master School of Music.

HEINRICH CONRIED has presented three free admissions to the Opera for this season to three students of the Master School of Vocal Music, Brooklyn, as a reward for high standing in scholarship last season. The winners of the opera passes are Marguerite Allen, of Burlington, Vt., and Brooklyn, N. Y.; Irene L. Weed, of Brooklyn, and Mary Frances Gardner, of Manhattan. A friend of the school recently made it possible for the directors to offer two free scholarships for men in the evening classes directed by Victor Beigel. The evening classes meet on Mondays and Thursdays.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mrs. Suzanne Adams, Mrs. Katharine Fisk, Miss Estelle Harris, Mrs. E. Leonard, Mrs. Clara Poole King, Mrs. Susan Hawley-Davis.

OPERA—Mrs. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Miss. Olitzka, Mrs. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mrs. Gadski, Mrs. Schumann-Heink, Miss Fritz Schell, Mr. A. Dippel, Mr. A. Pennarfol.

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WASHINGTON.

WASHINGTON, D. C., December 12, 1905.

EVERYTHING is opera here. The opening was a brilliant and successful one in every respect. Improvement in all departments of the work are manifest, even since last season. The audience maintains a deathly stillness during the entire productions. No higher compliment could be paid an organization here. When people are forcibly held by attraction they do not talk; otherwise they do. This seems to be the ethics of politeness here. They listen to the English opera. The singers could all give points to the Metropolitan actors in the matter of minding the business in hand and not looking at the audience. The scenic effects are as illusive as possible to make them. Here the lack of stage accommodations hamper full justice in this line. In promptness, care in detail, thoughtful and serious attitude of all concerned, the English Opera Company is exemplary. Mr. Savage is evidently serious and very much in earnest in an endeavor to propagate operatic work in the English language. Résumé elsewhere.

People in Washington should appreciate the value of the evident effort made by the President and his family to further the cause of music in the Capital. By doing this they further the cause of music in the whole country. The musicales given at the White House in the midst of exacting functions, attendance upon performance, the close and unbroken attention given to the artists, all go far in accepting the respect and interest which people will naturally feel for the art when properly educated in it.

Grace Dyer-Knight's lecture recital on "Burns in Song and Story" takes place Friday evening. Great interest attaches to it, including, as it does, singing, talking upon a delightful topic, stereotypical views illustrative, a beautiful and charming personality in the singer, and the distinguished patronage of the wife of the Vice President. The musician is being congratulated upon her intrepidity in continuing to give the performance during opera week. Success to her.

The Gareissens have planned a novel usefulness for the summer. Together, and with a number of students, they propose to spend ninety days in Europe, fifty of which are to be passed in Berlin, the headquarters. This is by no means a desire for "doing Europe," or of simply using the time in travel. It is to be a period of serious study. The itinerary will include Antwerp, Brussels (Waterloo), Paris and suburbs, Wiesbaden (one day the only rest), the Rhine (Mainz to Cologne), Berlin and side trips, London (Stratford, Canterbury, &c.). Oscar Gareissen will teach singing. Mrs. Gareissen, all that lies in the art of looking and being as lovely as possible every minute of life, viz., "self expression," study of the beautiful, the correct in habits, walk, enunciation, talking manners, the telling of anecdote and description, and actual "physical grace culture" in regular lessons. There will also be talks, lectures, and informal teaching upon music composers, literature, &c., as well as vocal work by Mr. Gareissen. No one could be better fitted to organize such an enterprise than these two refined and cultured educators.

Fannie A. Gage, Mrs. Wm. Kee Miller, Blanche Dalgleish and Mrs. N. D. Exnicious, members of the Ladies' Quartet, directed by Herndon Morsell, sang this week at the Saengerbund to great applause for their work and for their popularity as musicians. Solos were sung by members also. Eugenie de Guerin, the new violin professor at the MacReynolds-Koehle School of Music, was heard here, too, for the first time, making a good impression. MacReynolds, as pianist, was warmly received.

Mary A. Cryder is to have charge again this year of the Alliance Française lectures. Among them will be an interesting series upon old and new French music by Julien Tiersot, of Paris, one of the librarians of the Paris Conservatory Library. Mr. Tiersot sings himself to illustrate

his lectures, accompanying himself at the piano. The musician has brought over the original music written by Lully, in the time of Louis XIV, for a Moliere play, to be given this year at Harvard.

Margaret Upgraff is composer as well as pianist. She wrote the interesting incidental music heard in Sothern's plays. Oscar Gareissen is composing charming fairy story music exquisitely melodic, and full of originality and verve.

Rollie-Borden-Low has been engaged by Miss Cryder to come to Washington in February, here to give her old French chansons in costume. She is also engaged by the Brooklyn Institute, in Philadelphia, Montreal, &c. There should be a big demand for this class of work, unique possibly in the States at present.

Mr. Wrightson gives a recital at the Western High School this week. Mrs. Geneva Johnstone-Bishop gives a recital to the students of the College of Music, and the students of the college hold the first meeting of a pupil's club this week also.

Dr. Bischoff commences this season his twenty-fifth season of courses of concerts. Harry A. Stone and August Pfleger were soloists at recent Marine Band Sunday evening concerts. "Parsifal" selections, "Scenes Pittoresques" by Massenet, "Siegfried Funeral March," selections from "Samson and Delilah," and "Norma" were on the program.

Robert H. Stanley, of Montclair, N. J., where he is actively engaged in music work, gave a concert there this week, in which he was assisted by Mrs. Shotwell-Piper, Grace Hornby, J. H. McKinley, and the Kaltenborn String Quartet, Mark Andrews accompanist. Mr. Stanley is a well-known baritone singer, and does much in the direction of operatic production in his town. He would make a fine oratorio soloist, by the way.

Fraulein von Unschuld insists upon fluent sight reading of instrumental music, of the leading sonatas, overtures, and all by the masters for her piano pupils. The exhibition of what her pupils can do in this line, as seen in their club meetings, is a great credit to the director, and as great reproach to those who do not arrive at such results.

The Boston Symphony, Boston Symphony Quartet, Philadelphia Orchestra, Kneisel Quartet, are all being planned for by all who can afford such luxuries, and can give the time, which in Washington must be taken from the best part of the teaching afternoon. This by reason of lack of a place in which to give music in the evening. The efforts made to "save" for these important events, among the musicians who most need them, is almost pathetic. Why are musicians so poor?

The Miersch-Glose recital at a coming meeting of the Friday Morning Music Club will include three sonatas for violin and piano, and will probably be by Thuille, Dvorák, and César Franck, German, Bohemian and French composers.

Ella Stark, the pianist, is feeling the effects of her recent successful playing at the White House in added prestige, in an increased acquaintance, and in requests for concerts from the outside. This is a brilliant and interesting pianiste, with a large repertoire, a good name from the difficult foreign critics, experience upon the concert stage, and a most delightful personality. Miss Stark delights an audience even before she commences to play. Her press notices in this country and abroad are excellent. Her headquarters are at the Brunswick, 1332 I street, opposite Franklin Park. Miss Stark is interested in the recent talk about Max Reger in connection with Ernest Sharpe's concerts in Boston. In Zurich this summer she met an enthusiastic friend of the composer, and together they played many of Reger's

works. The pianist at once became a Reger enthusiast, as are many others.

The National Park Seminary gave a reception this week. The Bristol School gave a lecture in the afternoon, and dramatic recital in the evening of Friday. Henry Gaines Hawn, of New York, assisted by the musical faculty of the school, of whom Katharine Eldred is head, assisted at the recital.

Mary H. Leefe, a recent arrival in vocal music life in Washington, has made her headquarters for teaching in the Grimes studios, 1214 F street. Miss Leefe is of military connection and of musical family. She is cousin also of Virginia Keene, a writer, of Buffalo. Samuel R. Gaines, of Boston, is one of those to whom she attributes much of her best training. She speaks of him with gratitude. She plays and is studious and deeply interested in the art of imparting. In her repertory are songs by Grieg, Schumann, Chaminade, Von Fielitz, Franz; and Brahms is being added. The singer is optimistic, of charming personal qualities, intelligent and of intellectual turn of mind, as well as musical. She is building up a position here and merits encouragement.

Mrs. M. Landon Reed is a new comer to Washington, and to stay. More later.

In the Friends' School here the children are taught to sing French and German songs as part of education in the languages.

Percy S. Foster is preparing choruses of from 500 to 1,000 voices, to sing at the coming twenty-fifth anniversary of the Christmas Endeavor societies. Big concerts will be given in the convention hall, and much interest is manifested in regard to it. Mr. Foster has sound principles, as well as refined ones, in regard to the art and ethics of music life. He is a gentlemanly, well bred musician, who

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Gustav L. Becker, the New York pianist, has been in Washington. This earnest musician is an intimate friend, and an admiring one, of Oscar Gareissen, saying of him: "He long ago reached the sincerity stage in his art; he has now passed that and reached its truth." This expression of Mr. Becker will bear reflection by all musicians.

Arley Mott is a clever pianist, who merits mention and attention. Brought here from the Western coast by Genevra Johnstone-Bishop, she has made her way to become regular accompanist of the College of Music, and to have made, in company with Madame Bishop, an extended tour in the South, her piano playing attracting much attention. She is a very young girl, modest and studious.

Thomas Evans Greene has received a number of songs from Julian Edwardes, the composer, who is one of his stanch friends. At a recent dinner here Mr. Greene was toasted as "one of the best tenors in the country." His voice is in prime condition. He, with his gifted and attractive wife, Katie Wilson Greene, are centres of interest in Washington. The unprecedented managerial success of so young a woman as Mrs. Greene has attracted widespread attention. In addition she has a large and prosperous vocal school; is, with her husband, leading a large operatic class to performance, and is conducting with ease and grace one of the most lively and interesting music schools in town.

There is great need here for some one who will unearth the South and Southwest for capable executive artists of Washington, instrumental and vocal, who should not yet give all their time to teaching. There are some eight here in Washington, capable, with good repertoires, young, of good appearance, full of life and ardor, and able to instruct and please audiences. These might well be performing all through the section of country which describes itself in recent letters as "suffering for musical entertainment." Katie Wilson, would be a strong hand in this line, but she confines her work to planets among stars. Somebody should take care of the stars, and those who might easily be made to shine. Artists cannot manage themselves. Who will come, man or woman (who is honest), to utilize this delightful and profitable field, on both sides?

Among the clever women organists and choir directors of Washington are the following (and there are others): Mrs. H. A. Robbins, Mrs. Frank Byram, Jennie Glennan, Mrs. H. H. McKee, Aileen Bell, Mrs. Frank E. Skinner, Mrs. J. W. McMichael, Beulah B. Chambers, Alberta Bueler, Miss L. Wines, Miss Minke, Miss von Entrees, Nettie Willner, Minnie Bailey, Mabel Linton, Mrs. Sparks, Mrs. D. N. Klapp, Eleanor Gillen, Daisy I. Joyce, Miss Dougherty, Rosa Pennebaker, Julia Potter, Mrs. William Bayly, Miss Houchen, Lucille Betts, Clara Baker Smith (one of the most prominent), Mrs. Harry G. Wilbur, Mrs. Hugh Smith, Amy Leavitt (also a most active musician), Grace Brown, Ella Butler, Laura Chapelle.

This is, no doubt, but a meagre list. It would be a great pleasure to know of others who should be mentioned

here, or to hear of any choir news existing or pending. The choir work of a town is one of its most salient features, and seldom receives the attention merited, especially from the instrumental side. The first impetus to prima donnitude in the United States was given by the success of the church choir soloist. A more valuable department of the choir's usefulness has been the propagation of musical interest and instruction, through the medium of the incessant organist recital and splendid choir work in many directions with which the United States has been blessed.

FANNIE EDGAR THOMAS.

BECKER IN MUNICH.

(Special cable to THE MUSICAL COURIER.)

MUNICH, December 14, 1905.

WILLIAM A. BECKER, the brilliant American pianist, had a great success here. Tremendous enthusiasm; innumerable recalls; four encores at the close.

ETIENNE.

They Lionized d'Indy.

BEFORE sailing for his beloved France Thursday of last week, Vincent d'Indy, the composer and pianist, was initiated into the vortex of strenuous life in New York. Within four days, M. d'Indy directed three concerts by the Boston Symphony Orchestra (two in Manhattan and one in Brooklyn), assisted the Kneisels in Mendelssohn Hall Tuesday night, and at the conclusion of his numbers at the chamber concert he went to the Waldorf-Astoria for the reception in his honor by the Women's Philharmonic Society. Amy Fay, president of the club, received the distinguished guest, escorted him to the platform and there made the formal introduction. M. d'Indy's acknowledgment to the welcome was made in French and related to his stay in America. He won universal admiration by his courteous and witty speech and his aristocratic bearing. Later Miss Fay personally presented the members and guests to the lion of the evening.

A concert by the club preceded M. d'Indy's arrival at the hotel. He was, however, invited to hear more music. Clementine Tetedoux, a soprano pupil of Madame Cappiani, repeated "Herzens-Frühling," by Wickede, which she sang earlier in the evening. Lucille Billingsley, a pupil of Schradieck, performed as violin solos a "Berceuse" by Neruda and "Adoration" by Borowski. Josephine Bates, a member of the club, played the piano accompaniments for these impromptu selections. At the regular musicale, before the arrival of M. d'Indy, Edmund B. Munger, pianist, played groups of Chopin and Moszkowski numbers. Besides the Wickede song, Miss Tetedoux sang a "Lied" by Eckert and "Malgré Moi," by Raoul Pugno. Paul Dufault, tenor, added to the attractiveness of the program by contributing songs by Flegier, Tosti, Chaminade and Godard. Grace Barker Lattin was the accompanist.

Some of those who greeted M. d'Indy were Laura Sedgwick Collins, Madame Cappiani, Kate J. Roberts, Mrs. G. B. Andrews, Sarah Eliot Newman, Henry S. Graham, Miss Goodwin, Maida Craigen, Kathryn Smith, Grace Read, Carrie Woods Bush, Miss Bates and Beatrice Goldie, chairman of the reception committee.

PLAINFIELD.

PLAINFIELD, N. J., December 10, 1905.

TUESDAY evening, December 5, the choir of the First Baptist Church, E. J. Fitzhugh, director, gave a musical evening under the auspices of the Men's Club. The program consisted of "The Evening Wind," by Harper; "The Night is Calm and Cloudless," from Sullivan's "Golden Legend"; "Daybreak," Gaul, and nearly the entire cantata of Gaul's "Holy City." The choir was assisted by the Philharmonic String Quartet, consisting of Otto K. Schill, first violin; Ernest Roentgen, second violin; Carl Schoner, viola; Udo Gossweiler, violoncello. The vocalists were Luella Harris, Mrs. Robert Giddis, Mrs. F. M. Ward, Miss Miner, George Smith and William Holmes. The string quartet played Rauchenegger's Andante Moderato, Schubert's "Moment Musical," Raff's "Proposal" and "The Mill."

The first of three chamber concerts by Joseph McIntyre, pianist; Henri Burck, violinist, and Vladimir Dubinsky, 'cellist, assisted by Glenn Hall, tenor, was one of the events for Thursday night. Mr. Hall sang an aria from "Reginella," by Braga, and a group of songs by Strauss, Dvorák and Schubert. He was in good voice, and sang with fluency and ease. The other soloist was Mr. Dubinsky, who gave as his first number an air by Bach and "Papillon," by Popper. His second number was a romance by César Cui. He played with a beautiful tone and artistic conception. The trios consisted of Mendelssohn in D minor, Beethoven, op. 97, and Russiger, op. 85.

A concert by the Van Eps brothers and W. C. McClymont, banjo, mandolin and piano, attracted a large audience.

Who We Are in Berlin.

(Wilkesbarre Record, Berlin letter.)

TODAY I met Arthur Abell, the Berlin correspondent of THE MUSICAL COURIER, and the trump card, so to speak, of that enterprising musical journal. He gave me some very helpful and entertaining information on Berlin musical life and I found him a delightful conversationalist. He is the acknowledged king of critics in the entire musical world, and praise from him is worth more than its weight in gold. He is a great admirer of Georg Fergusson, the American baritone teacher here in Berlin, a man who has slowly worked himself up to being one of the leading voice teachers in Germany. He considers Lamperti the greatest living exponent of the Italian school of song and for Minnie Coons he predicts a great future as a piano virtuosa. She has no doubt made her successful debut in New York by this time, and Mr. Abell said "Hurrah for Wilkesbarre," when speaking of her, or words to that effect.

To Play a Rosenfeld Comedy.

THURSDAY afternoon, December 21, the American Academy of Dramatic Arts will give its third public matinee of the season in the Empire Theatre, when "The Club Friend," a comedy in four acts, by Sydney Rosenfeld, will be presented.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

A MERRY XMAS to the myriads of MUSICAL COURIER readers everywhere.

WHERE are the operas of yester-year? At the Metropolitan.

A STRANGE, creaking sound, and low, moaning noises, were heard all last week at the Père Lachaise cemetery, in Paris. It was Hector Berlioz turning in his grave.

GUSTAV MAHLER has just finished his sixth symphony. It will have its première at the next meeting of the Allgemeiner Deutscher Musikverein, at Essen, Germany, during the coming summer.

"CALVE cannot sing," is the startling headline in a local daily paper. It appears that the diva was ill in Minneapolis last week and could not make her scheduled appearance in that city. She is suffering from tonsillitis, and has gone to Hot Springs for a short rest and change.

INADVERTENTLY, in an editorial paragraph of last week's issue, THE MUSICAL COURIER referred to Victor Harris as a "vocal coach." Mr. Harris is a vocal instructor, who teaches every branch of singing, from elements of voice placing to the last word in interpretation. His successes as a pedagogue speak for themselves.

BEFORE Vincent d'Indy sailed away from these shores last Thursday he gave the interviewer a few hot musical truths for Eastern Americans to ponder upon. "The audiences here," said d'Indy, "are not disposed to discriminate between good and mediocre music." Who is that for? "And Boston," added the distinguished French composer, "I think shows most appreciation of things musical." Funny that all our great visitors from abroad agree on that point. Can it possibly be true?

KIND commentators in the daily press have been telling Fremstad and Walker, at the Opera, that they sing too high; Nordica, that she sings too low; Caruso, that he sings too loud; Dippel, that he sings too German, &c. A series of performances should be arranged, say of the "Ring," wherein the commentators could be assigned the leading roles, in order to show how they should really be sung. It is safe to say that the result would be a revelation to artists and audiences alike.

THE news of Josef Hofmann's marriage to Mrs. Marie Eustis—announced exclusively by THE MUSICAL COURIER—now is substantiated directly by the pianist, who expresses surprise that this paper obtained the information when every avenue of publicity had been most carefully guarded by the couple, and even their relatives thought them only engaged until the marriage was announced by THE MUSICAL COURIER. The Hofmanns now are at Biarritz, and will make their permanent home in Potsdam, near Berlin, beginning in January.

THE World points out with malicious glee that the Order recently conferred on Heinrich Conried by the Austrian Emperor is of "the third class, and the lowest given by the Austrian Government," and does not convey the title "von" or the honor of nobility. Mr. Conried never claimed that it did. He is not responsible for all the twaddle published about himself in the local dailies. He does not write it, nor cause it to be written. Besides, the position of manager at our Opera is hedged about with sufficient divinity to make the bestowal of badges by foreign potentates lag a trifle superfluous and perhaps also a mite ridiculous. Heinrich Conried is not the man to be pleased at such empty and inconsequential baubles.

A VAUDEVILLE firm has offered John Rice, Jr., a profitable engagement for the balance of the season. The contract agrees to star him in an act consisting of his reading all the recent newspaper articles about himself, and then playing on the ocarina the main themes from Berlioz's "Corsair" overture. Mr. Rice has not yet given the vaudeville firm a definite answer, as he is trying to get one of the Paderewski judges to "double" with him, in which event the act would be worth much more money, of course. In case he accepts, Mr. Rice would appear in a make-up representing Hector Berlioz. Mr. Rice's only objection to the whole plan at present is the ocarina solo. He prefers the autoharp, on which he has a reliable and even brilliant technic and a soulful tone.



UNDER THE CHRISTMAS TREE.

A New Book by Rupert Hughes—Another by Ernest Newman—Some John Church Publications—"Parsifal."



RUPERT HUGHES, with his new book, "Zal," just published by the Century Company, has achieved at a single bound the distinction of having presented the reading world with the best fictional work on music since Moore's "Evelyn Innes." In many respects the Hughes novel is better than the Moore book, for it tells an infinitely more human story, and brings its chief characters close to the reader instead of separating them from him by a barrier of psychological verbiage which might shed radiance on the author's analytical powers, but very little on the development of the story. Moore chose an unconventional type in his Evelyn to start with, and during the course of his tale he removes her ever further away from the reader, until at the end no human intelligence (except Moore's, perhaps) is able to fathom her true character or her real motives. Hughes has selected for his hero Ladislav Moniuszko, a young Polish pianist, who comes to New York unknown and unheralded, and fights his way to fame and fortune, in spite of the hostility of music critics and the apathy of the public. Moniuszko is shown from the first in intimate surroundings with the realities of everyday life. He comes down into the human arena, where the reader can meet and study him face to face, so to speak. Psychological heroes always live their lives in the brain cap of their author; they never descend to earth and act like mere men. Humans do not, as a rule, reason for twelve closely printed pages before they act, and they do not think half as much as they feel, anyway. It is chiefly in the kind and intensity of their feelings that they differ, and conflict of feeling makes interesting books and drama, not conflict of ideas.

Rupert Hughes' hero then is before all things a man who feels, and out of this sensibility grows his life story, logically, picturesquely, irresistibly. The tale seems to tell itself, with only here and there a touch or a push from the author's pen.

The publisher's announcement summarizes the plot as follows:

He comes to New York, unknown, to prove his powers, which at first only the elect few recognize. One of these few is Rose Hargrave, herself a musician of no mean merit. At Ladislav's first concert Rose capitulates. She wants lessons from Ladislav, but fears her father's wealth will prove a barrier, so she goes to him as a poor girl whose all is staked upon her musical equipment. And so the romance of the story begins.

Ladislav is soon the rage in New York, and his fame grows with every concert—to the greedy delight of his gambling father and the tender pride of the gentle mother, whose devotion for her son is equaled only by his devotion to her. Rose's parents have destined her for an English duke; but Ladislav's undisguised infatuation fires Rose and sweeps away all her prudence. Even when Ladislav saves Rose's life at bitter cost, her father relaxes not at all his determination to wed his daughter to a duke and carries her off across the sea, while Ladislav finds his growing honors empty and vain. Rose's flight back to America, her marriage while her father rages at the door, keep the interest and excitement up to the last page.

There will be much curiosity, of course, as to the identity of the pianist, "the one man in his thousand of pianists . . . born with a deathless enthusiasm in his heart." His playing is described: "The lyricism of his melodies, the lusciousness of his chords, the new tints he secured by accenting inner tones of chords, the speaking and singing of his tones, the conscientious use of the pedal"; and the details of his life in America while winning fame and love enter largely into the story.

Rose Hargrave is a splendid portrait of the up to date young American woman who has a real love for music, and treats it as an art rather than as a recreation. The early passages between the girl and Moniuszko, wherein he tells her in his quaint and tender patois the true meaning of a pianist's life, with all its joys and sorrows, constitute some of the best pages ever written on

the real thoughts and feelings of a great virtuoso. Throughout his book Hughes reveals this same intimate knowledge of musicians as they really are, gained, doubtless, by virtue of his experience with the people and things he wrote about in his earlier musical books, "American Composers," "Guide Book to the World of Music," "Love Affairs of Great Musicians," and "Songs by Thirty Americans." The style in "Zal" is pithy, vigorous and fascinating. There is the same deftness of touch, whatever the incident or the emotion portrayed. The characters of Moniuszko senior and his lovable wife are drawn with a master hand. Altogether, "Zal" is a book that will hold your interest from the first word to the last and needs but to be read in order to prove all this praise true.

What is "Zal"?

"I have noticed in your playing, monsieur, and in the playing of other Polish musicians, a peculiar something, a kind of cloud of sorrow, an almost morbid brooding, that covers even the most cheerful moods, and—"

"Ah," he cried, "you have felt the *zal* that is the very soul of Poland today."

"The *zhal*?" she said; "and what's that?"

It is a—how to say? it is a desire for something that is lost and cannot ever be found again. We have two kinds of sorrow, *zal* and *tesknota*—how to explain? Ah, listen—see a man is thinkink of his home and is full of *heimweh*—homesickness, yes?—and if he can go home some day, the homesickness of him is *tesknota*; it is not quite hopeless, though he may perhaps have to wait many years. But if his home is sold to a stranger, or he is exile, or his family—mother, father, brothers—are all become dead, and he have not any possibeelity to go home, and yet longs to go home—that is *zal*. It is so vit' the leeving despair for freedom that is so deep in every Polish heart."

And now that your holidays are coming on, and you have a little time away from the studio, read Ernest Newman's "Musical Studies," and have some of your pet theories assailed on Strauss, Berlioz, program music, the Faust legend in music, and kindred subjects. Newman never says what you expect him to say. And the way he says it!

The John Church Company send a batch of interesting novelties. There are some of Alexander von Fielitz's always melodious and well made songs, of which "Viele Träume," "L'Echo" and "Nachtgebet" seem to be the best in this new lot, though "Trost" and "Pensée d'Autrefois" will doubtless find their warm admirers. Max Heinrich contributes two songs, "Hope" and "Deliverance," both of them strong examples of that composer's talent for lyric expression and effective piano accompaniments. A setting of Poe's "Raven," for recitation and piano, by Max Heinrich, is a number that should appeal strongly to the same persons who like the Strauss-Tennyson "Enoch Arden"—and they are legion. William G. Hammond has been mentioned often in THE MUSICAL COURIER as one of the best of the younger American song composers. His "Du Bist Wie Eine Blume" is the finest work he has done up to date, and bears in every measure significant presage of even better things to come.

"Parsifal" is to be given in New York again soon. "Parsifal"—"Parsifal"—where have we heard that name before?

L. L.



FROM the Tribune: "The better music is, the longer it will wait for general recognition." Cheer up, Strauss, D'Indy, Mahler and Reger.

CLEVELAND, Ohio, is to have a new \$1,000,000 music hall, for which Rockefeller has pledged the money. Is this the prelude to a permanent orchestra for Cleveland? It is to be hoped so.

CABLES from France tell of the accident, while automobiling, to J. W. Spalding, of New York, father of the famous young violinist, Albert Spalding, who has been making such a stir recently in musical circles abroad. Mr. Spalding's injuries were serious, but at the present writing he is said to be on the road to rapid recovery.

HENRY T. FINCK says that Paderewski is a greater composer than Richard Strauss. Yes, but Strauss is a much greater pianist than Paderewski. And Paderewski is a much greater advertiser than Strauss. Yet Strauss is a worse conductor than Paderewski. However, Paderewski is a better motorman than Strauss. Where is the compensation? Ask both and neither will tell.

LEND an ear to this plaint from the Tribune:

Conductors have become specialists, and when they come to New York they want to march with their best foot foremost. Tschaikowsky's symphonies, all of them, admit of varied readings, and, no matter how the readings differ, coming from capable men, they are all bound to be vivid and interesting. Last year, of the conductors who came from Europe to conduct concerts of the Philharmonic Society, four wanted to conduct Tschaikowsky symphonies. This year the first conductor was a Richard Strauss specialist, and Mr. Fiedler, the third, will read "Don Juan" for us. It's all very well for the conductors, but the thought lies near that what may be fun for the boys is death to the frogs.

What's the difference? A few frogs of that kind less in New York would not be much of a calamity. Then we would have less croaking.

THE Evening Mail comments admiringly on Indian Commissioner Leupp's recent report, in which that gentleman sets forth that, in some respects, the red man does not need elevating at all, and that he possesses accomplishments which the whites might study. Among these accomplishments he classes the Indian decorative and industrial arts and the Indian music. The Evening Mail says: "The Indian music is immensely rich in delicately beautiful themes which are already the astonishment and delight of European composers. In time it will, if preserved, affect the music produced by the American people, and help to differentiate our musical art from that of Europe." Those are large and sounding propositions, but are they true? Is Indian music the astonishment and delight of European composers? Will it affect legitimate American music? We make bold to say that most of the European composers never heard an Indian tune in their lives. And the best American symphonic music of today is strictly European in form, design and harmonic and melodic tendency. Anybody should be able to compose his or her own Indian tunes. With the left hand play an octave tremolo on the tone C in the bass on a piano, and with the forefinger of the right hand play random tones in the scale of C minor. Play each tone twice and keep them all close together.

A RECENT issue of the Berlin Lokal-Anzeiger contains the following interesting article about the dancer Barbarina, the leading character in Dr. Otto Neitzel's new opera of the same name:

"To the character of the Barbarina, that famous Italian danseuse of the time of Frederick the Great (who, as we hear, is the heroine of the Neitzel opera lately performed at Wiesbaden) is linked an important diplomatic transaction of state which has hardly a parallel in the history of the ballet. In the fortieth year of the eighteenth century the name of beautiful Barbara Campanini (for that was her real appellation) was in the mouth of the citizens of Berlin, and with her capricious, love thirsty disposition the charming diva took care that comment about her should not cease. The fact, however, that on her account war between Prussia and the Venetian Republic nearly arose—yes, that a conflict with England even threatened us, and all because of this witching Venetian—that fact deserves a brief repetition.

"Frederick the Great was in line with his times, and had a strong inclination for the ballet. When the present Opera House (built by Knobeldorff) was opened in 1742, an attempt was made to engage the Barbarina, then a newly risen star in the European ballet firmament. Two years before Baron von Bielefeld, a friend of Frederick's in the old Rheinberger days, had written to the king from London: 'At Common Garden we have a young Hebe, in movement a Terpsichore, in beauty a Venus. She is an Italian, Mlle. Barbarini (or something like it), and has been here only a short time. I say nothing about her, for who could describe her? I shun coming near her, for I feel that she might prove dangerous to my heart. She has been engaged for the serious as well as for the comic side of her profession.'

"Three years after this the nineteen year old beauty was at Venice, and Count Cataneo, the Prussian Resident of that city, was commissioned to obtain the fêted artist for Berlin. Allured by the fame of the young king, by the beauty of the new Opera House (which was reported to be a magic palace), and especially by the uncommonly high salary, the Barbarina acceded to the proposal, and the contract was sent to the king for his personal signature. Meanwhile the usual-unusual came to pass. The Barbarina fell desperately in love with a rich English lord, Stuart Mackenzie. She would no longer hear of the journey to Berlin, and yet the Berlin papers (two in number) were already advertising her coming appearance. As the Prussian Resident became more urgent, she explained that she was married to Lord Stuart, and Count Cataneo told the agitating news to Minister von Podewils. The king was beside himself with rage, at once took the reins into his own hands, and made an official demand upon the Venetian Republic for the immediate surrender of the diva. The republic, however, curtly refused any intervention.

"Meanwhile the spring of 1744 had arrived, and Frederick the Great thought upon revenge. He decided to have his own way at any cost. 'I will speak German to Venice, and she will understand,' he said. Chance came to his aid. An emissary from the republic, Signor Capello, passed through Prussia, and he and his entire retinue were at once seized by the king. The situation was critical, but Vienna played the intermediary, and the king was magnanimously indulgent when the republic promised him satisfaction in the Barbarina matter. In

April the compulsory transport of the diva was achieved. April 4, 1744, the king had written to Countess Dohna, in Vienna: 'It is my wish that the Venetian Republic shall conduct this girl to Vienna, under the escort of two people answerable for her safety. When she arrives send her to Berlin via Silesia, the safest way. Don't fail to explain everything to the Venetian emissaries, and I trust that the republic will give this insignificant matter the attention that I desire.—FREDERICK.'

"And thus it came to pass. Countess Dohna's steward (Mayer by name) was appointed as an escort for the Barbarina. The said Mayer received detailed instructions, from which we extract the following passages: 'Fifth—Mayer shall exercise all care so that the danseuse be not carried off, abducted or secretly give him the slip, and in case of need he may ask the Hungarian or Bohemian governors, or the commandants or magistrates of the towns, to give him a small escort from place to place. In this the passport of the Queen Majesty will help him.' The Barbarina's journey was successful. On the way the dancer's still faithful Seladon was compelled to go away 'without molesting Barbarina Campanini, nor doing any injury unto her escort,' an agreement to which Mackenzie bound himself in writing, only to return to Berlin in later years, a stormy but unsuccessful lover.

"Finally, May 8, the beauty entered Berlin, but the Opera had long ago taken a holiday. May 13 she danced for the first time, at the Berliner Schloss-theater, and between the acts of a French play. King, court and people were in an intoxication of ecstasy over the beauty so dearly won. Her lodgings in Behren Strasse were continually besieged by suitors, and the king was bound to pay her 32,000 livres (25,000 marks) a year—a phenomenal sum for those days.

"Gradually, however, the feelings of the king grew cooler toward the diva, for she was lacking in morals, and committed misdeed after misdeed. In 1748 she therefore went to England, and again pitched her tents in Berlin a year and a half later, where she continued to celebrate really wonderful triumphs on the stage. To the general horror she now married the son of the Head Chancellor, Von Cocceji, a young Geheimrat. He was soon banished to Glogau, because, as was lately related in these columns, he threw a supposed rival violently from the box onto the stage. As a widow the Barbarina founded a 'Fräulein fund for noble dancers,' in reward for which Frederick's successor raised her to the rank of countess. After a long life she died as Countess Campanini at Warschau, near Liegnitz, June 7, 1799."

HOW can the music critic of the Tribune tell the music critic of the Evening Post "how to listen to music," when the critic of the Evening Post describes in the following manner how he listened to music:

No city in the world offers more opportunities for hearing orchestral music than New York does. While Richard Strauss' "Death and Transfiguration" was being played in Carnegie Hall last night, it occurred to the writer of this review to while away time by counting up the number of orchestral conductors to be heard here this season. The astounding figure of nineteen was reached. The Metropolitan Opera House has three: Hertz, Vigna, Nahan Franko; the Philharmonic Society has six: Mengelberg, Herbert, Fiedler, Safonoff, Kunwald, Steinbach; the New York Symphony Society two: Walter Damrosch and Weingartner; the Boston Orchestra two: Gericke and D'Indy. To these must be added Frank Damrosch, Sam

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Franko, Arens, Volpe, Altschuler and Scheel; nineteen in all, Q. E. D.

In listening that way does the critic of the Evening Post follow the recipe of the Tribune critic on "how to listen to music?" Does the Tribune critic listen that way, too? That would account for many things. Of course, it is none of our business, but we cannot help wondering what in Sam Hell the critics are paid for, anyway?

A CABLE from Berlin says that there is little prospect of the production in Berlin or elsewhere in Germany again of Strauss' one act opera "Salome," founded on Oscar Wilde's work of that name, which was produced at Dresden on December 10. Emperor William was displeased with Strauss for handling such a subject and communicated his displeasure to the authorities of the Berlin Opera House. His Majesty's action will probably result in Strauss withdrawing from his position as one of the conductors at the Opera House. He indignantly refuses to be dictated to even by the Emperor.

IN view of the recent visit of D'Indy to these shores, and the wide interest aroused here at present in the music of the Young French school, the following curious letter, written by Hector Berlioz, and just published in a Paris contemporary, is of more than passing interest:

SIR—You wish to have my opinion of the romantic school, and you ask my principles, my credo, &c. I might reply that it is not for me to declare my beliefs in words; that the school which I follow is sufficiently indicated by the few works which I have produced in public, and that even those works are only imperfect interpretations, except in the case of the violin parts, of my ideas. But your letter is much too flattering to be replied to in a fashion which would make you think me uncivil, and I will answer what you ask me.

I am a classicist. I do not know what a romanticist is.

By classic art I understand an art which is young, vigorous and genuine, passionate, reflective, devoted to beautiful forms of expression, perfectly free. And by the word classic I mean everything which has been composed in a style at once grand, bold, and original. Gluck and Beethoven are classicists. They have never been debarred from expressing their meaning in the way they felt impelled to express it, by the cramping influence of certain rules. Virgil and Shakespeare are classicists. The one thing which I despise is dull mediocrity, which has neither fire nor verve.

My house is not a chapel, but I would willingly stick over its doors, as Cocos did, the heads of certain "classicists," who have received adulation to which they had no right, as the successors of the really great. As a classicist I often find myself among the gods, sometimes among brigands and demons, but never among apes.

I hope these lines will be a sufficient answer to what you have asked me, and I beg you to accept the assurance of my sincere respect.

HECTOR BERLIOZ.

Edward Hayes Continues Busy.

EDWARD HAYES, of whom this paper had considerable to say in the issue of November 15, has reason to feel satisfied with his professional affairs, in this, his second New York season. Unusual interruptions, such as deaths in families and unexpected absence from the city, not to speak of the weather, which, in its fickleness, causes throat and lung troubles—all this has occurred to interfere with the natural course of his onward career. Yet it has been little, compared to the busy days, well filled with lessons. Mr. Hayes had a large and varied experience here before going abroad, and the years he spent in England and France have broadened and ripened that knowledge, so that he has arrived at that stage where he produces results; we all know the business axiom, "results tell." His pupils take front rank, occupy prominent places in the concert and operatic field, and, as these multiply, his fame extends; no qualified pupil of his is without a place.

Pupil Plays Lachmund's Works.

WINIFRED RICHARDSON, a piano pupil of Carl V. Lachmund, played a "Rocó Dance" and "Valse Impromptu" by Mr. Lachmund, at the last concert of a private club in Assembly Hall. Miss Richardson's playing was favorably received by an audience composed of musicians.

KANSAS CITY.

KANSAS CITY, MO., December 15, 1905.

THERE has been little doing, musically, during the past week in this city. The churches are all making preparations for Christmas, and a good deal of hard work is being done on these programs, but little has been planned to take place before that date.

Alice Nielsen was in Kansas City again this week, and held a reception at the Hotel Baltimore. She was not singing this time, and gave her whole heart and attention to the greeting of old friends. She was accompanied by Henry Russell and her company, and merely stopped for a little rest. While here Mr. Russell devoted considerable time to trying the voices of those who wished his criticism. "My advice to a beginner," he said, "is, avoid faddism of any kind. Don't believe in any 'secret' for producing a good voice. The indispensable thing to a singer is a good, natural voice. No singing master can give anybody a voice. Don't put your trust in men who call themselves 'voice creators.' If a teacher could 'create' great voices he would 'create' one for himself and make a fortune. But if you have a good natural voice then correct culture can improve it.

"The greatest natural singers the world has known come from Italy. That is not due at all to the climate. There are plenty of countries with climates as good as that of Italy. It is the legato Italian language, spoken for hundreds of years, that has developed the vocal cords and vocal muscles that makes the singers of Italy. And a system of vocal culture to be effective must do for the student as far as it can what the inherited tongue of Italy has done for her singers. But the voice must be there to begin with."

A cantata, composed from Longfellow's "Hiawatha," was given by the Kansas City Choral Club last Tuesday evening at the A. M. E. Church, in Kansas City, Kan.

Edward Kraiser, the organist, has returned from his Texas trip, and is preparing for his Christmas work.

Mrs. W. H. Turner, of 3022 McGee street, gave a musicale last Tuesday afternoon for Mrs. Bayless Steele. Those who gave the program were: Louise Parker, Mrs. P. B. Perry, Carl Stubenrauch, Hans Feil, Anna Langhorne and Edith Simpson.

Mrs. R. E. Richardson is receiving some very satisfactory reports of the progress of her friend and protégée, Jessie C. Palmer, who but recently went to New York to continue her studies under Arthur Phillips. Miss Palmer has a very sweet contralto voice, and when here studied under Joseph A. Farrell.

Christmas Eve vesper services will be given at the Westminster Congregational Church, at which Saint-Saëns' Christmas cantata will be given for the first time in Kansas City by a double quartet under the direction of Fred Wallis. This will be the first of the special musical vesper services, which will be given once each month.

Mary Coburn will sing at the charity concert, which is to be given at the Willis Woods Theatre December 26.

At the regular meeting of the Kansas City Musical Club, held December 11, the following program was presented:

Paper	Mrs. Phillip Perry
Scene from Rustic Wedding	Goldmark
Effie Hodges	
A Peerless Morn	Lassen
In the Evening	Lassen
Through the Valley	Mrs. W. C. Miller
Ballad, in D	Mrs. Harry Brisbane
Murmuring Zephyrs	Marybelle Burrows
Variations on an Air, by Handel	Mrs. W. McClay Lyon
Mrs. W. B. Nickels and Miss Edith Chapman	

Washburn College, of Topeka, Kan., has been fortunate in securing Petrowitsch Bissing, a private pupil of the world renowned master, Sevcik, in Prague, Bohemia, to take charge of the violin department.

The correspondent of THE MUSICAL COURIER would be glad to have the musical people of the surrounding cities send in any real live musical news that they may have for publication in the paper. Of course, all such items must be strictly confined to news. Write-up matter cannot be used. All communications addressed to F. A. Parker, 908 Main street, Kansas City, Mo., will have due consideration.

Franklyn Hunt will sing a return engagement at the post, Fort Leavenworth, Kan., December 16.

Edward Scherubel, dean of Washburn College, Topeka, has organized a choral society among the college students.

Mary Beckham gave a studio musicale yesterday afternoon, presenting her pupils, Mabel and Zemula Johnson, assisted by Callie Clarke, soprano. The studio was very tastefully decorated with palms and flowers, and at the conclusion of the program refreshments were served, and Miss Beckham proved herself a charming hostess. A very appreciative audience was in attendance, and the young ladies and Miss Clarke gave the following program, Miss Clarke being accompanied by Mrs. W. R. Hogsett:

Solfegietto	Ph. E. Bach
Menuet, op. 49	Beethoven
Arabeske	MacDowell
Zemula Johnson	
Mazurka	Moszkowski
'Twas a Lover and His Lass	Nevin
Pres du Berceau	Moszkowski
Mabel Johnson	
Awake	Pelissier
Callie Clarke	
Minuet	Paderewski
Second Mazurka	Godard
Zemula Johnson	
Berceuse	Iljinsky
To a Wild Rose	MacDowell
Air de Ballet	Chaminade
Mabel Johnson	
Jean	Burleigh
Callie Clarke	
Gavotte (Two Pianos)	Pirani
Mabel and Zemula Johnson	

Mr. and Mrs. John Behr will give a series of concerts in the salon of the Willis Woods Theatre, beginning after the first of the year.

Crosby Hopps has the direction of the chorus which will take part in the Salvation Army Christmas festival.

Mrs. W. A. Moses, of 38 East Thirty-second street, gave a musicale December 8 for Mrs. Edward Moses, of Great Bend, Kan. The musical program was participated in by Mrs. J. W. Barney, Evelyn Hartley, Dorothy Wise, Virgil Dodge, Margaret Fowler and Leroy Hall.

Gustav Schoettle and Gottlieb Federlein gave the first of a series of recitals in their studio Monday, December 11. The following program was given:

Polonaise	Dvorak
Messrs. Schoettle and Federlein	
Rolling in Foaming Billows, from The Creation	Haydn
Jesse Crump	
Spring Song	Merkel
Bertha Millan	
Elizabeth's Prayer, from Tannhäuser	Wagner
Belle Pastorelle	Rossini
Mrs. Frank Wear	
Saltarello	Mater
Katie Park	
He Who By His Mighty Word, from Herodiade	Massenet
Mrs. Sandzen	
Hunting Song	Mendelssohn
Harriet Cole	
Were My Songs With Wings Provided	Hahn
The Vow	Bohm
Helen Gentry	
Gondola	Bendel
Air de Ballet	Moszkowski
Clara Wyrk	
With Verdure Clad, from Creation	Haydn
Mrs. Brown	
The Maiden's Wish	Chopin-Liszt
Etude	Moszkowski
Alice Elmer	
The Violet	Grieg
Autumn's Sadness	Nevin
H. F. Spencer	
Love on the Sea	Loomis
Lark's Song	Lassen
Miss Liftchild and Miss Malcolmson	
F. A. PARKER	

Gullmant Organ School.

THE fall term of the Gullmant Organ School will conclude this week, and Mr. Carl will leave New York on Christmas day for his annual holiday vacation. The winter term will begin January 9, and the course of lectures, recently announced in THE MUSICAL COURIER, to be delivered by him on the "Oratorios and Their Traditions" will commence early in the new term. The lectures are open to students outside of the school, and will be illustrated by well known vocalists.

Edward Mollenhauer, who has just made the record of being the only violinist who is performing in public at the age of eighty years, is appearing twice daily on the Keith circuit and apparently bearing the strain of travel without any show of fatigue. Mr. Mollenhauer and his large family of musicians have long been favorably known in musical circles and many of his former pupils are among his auditors in the continuous. A peculiar feature of Mr. Mollenhauer's work in vaudeville is his playing a program consisting entirely of his own compositions. Although of undoubted merit, they have rarely or never been played in public by other violinists.

CINCINNATI.

CINCINNATI, Ohio, December 16, 1905.

THE distinction of the second Symphony concert yesterday afternoon in Music Hall was in a masterly performance of Schubert's symphony in C major. The orchestra had so thoroughly absorbed its contents and given them fidelity of expression that the entire time of its performance was one of uninterrupted enjoyment. Mr. Van der Stucken, in his conception and general interpretation, gave another proof of how well he is able to reproduce the classics. In all the ornamental, little phrase work with which the symphony abounds, the stamp of the thoughtful, intelligent student was marked. The contrasts were beautiful and well sustained, but there was no sentimentality about any of them. Instead there was a healthy sense of poetry maintained, and some of the shading approached the highest ideals of art. The horn and oboe solos were exquisitely given. The deep, subtle contrasts in the wonderful andante were authoritative, and the finale, with its powerful crescendos, rose to a climax. While the Schubert was a test of classic interpretation, it was not more so than the overture to Beethoven's "Egmont," the reading of which was permeated with a healthy atmosphere of enthusiasm and inspiration. The heroic element in the tone picture was grandly sustained. In the "Triptyque Symphonique," by Blockx, Mr. Van der Stucken presented a genuine modern novelty. It is quaint and original in color and style of expression. The construction is like a mosaic of musical pictures, entirely independent of each other, although in their very subjects, of an intensely religious and liturgical character. Delicacy and clearness pervade the orchestral working out, which ought to be heard oftener to invite closer appreciation. The Wagnerian tenor, Alois Burgstaller, who, as the soloist, sang "Durch die Wälder," from "Freischütz," and Walther's "Preislied," from "Meistersinger," was received by the audience with something akin to an ovation.

The operatic department of the College of Music, under the direction of Tecla Vigna, had a glorious exploitation Friday night in the Odeon, when scenes from grand operas were presented in costume and with stage accessories. The class was altogether of Miss Vigna's training, and she was responsible for the success of the entire performance, including every detail of dramatic action and stage setting. The excerpts were from the first act of "Lucia di Lam-

mermoor," the scena and "Shadow Song" from "Dinorah," and the garden scene from "Faust." Notable is the fact that anything suggestive of an amateurish standard had been entirely eliminated, and the operatic presentation as a totality would have done honor to professionals, and, more than this, in many respects the successful work of operatic singers on the present day stage might have suffered by way of comparison in the freshness and buoyancy of the voices. It is an acquisition to think that the College of Music, by means of an able and gifted woman, who is thoroughly saturated with operatic ideals, has been able to control so complete an equipment for an operatic school. The results spoke for themselves. Perhaps the most striking example of what this training can do was furnished in the "Dinorah" scena and "Shadow Song," which was beautifully executed by Dora Baerlo. Miss Baerlo has a voice of distinguished quality, one that carries far and in doing so loses nothing of its charming purity. She presented the entire scena with that grace and simplicity which is innate to the character. It would be wrong not to emphasize the fact that the evening's burdens fell most largely upon Miss C. Viola Hopkins with the result that she did all things splendidly well. In the "Lucia" aria and duet, and in the "Flower Song" of "Faust" she gave an impersonation that appealed to honest admiration from the histrionic as well as vocal standpoint. Her voice has no edges in its pure soprano range and its coloratura temper is delightfully in evidence. The blending of her voice with that of Lester K. Chilton, tenor, who assumed the part of Edgardo, was one of the real pleasures of the evening. Mr. Chilton has a beautiful lyrical voice, and did himself proud. The mezzo voice of Adele Hager, shading down to an alto, made itself felt in the opening recitative. The climax of the recital was reached in the garden scene from "Faust," Mr. Chilton singing the romanza for tenor, "All Hail," and Charles Gallagher, basso, rounding out a good conception of Mephisto in the invocation. Miss Ethel Irwin sang "King of Thule" and "Jewel Song" with delightful elasticity and dramatic expression. The concerted numbers were well given.

A dual claim to recognition was presented on Tuesday night by a recital of the Oscar Ehr Gott and Romeo Gorno forces in the hall of the two schools. A little wonder was recognized in the crisp playing of a wee pianist, Alice Eisen, who gave the Grieg arrangement of two movements from Mozart's sonata in C major, with a musical sense of

rhythm surprising in a girl not yet nine years old. The neat phrasing and compact playing of Laura Hetteberg, who gave a Mozart and Reinecke selection, was remarkable, and Adele Raschig, in the two silhouettes of Arensky, gave intelligent form to one of the latest Russian composers. James Hughes, among the vocalists, sang with a firm baritone voice Sargent's "Blow, Blow" and Harry Weil, with a deeper capacity, was noteworthy in Handel's "Honor and Arms" and Jude's "In the Deep." Eunice Tozzer's genuine soprano voice asserted itself in Schubert's "Who is Sylvia?" and Gounod's "O, Divine Redeemer." Elsa Stand proved coloratura ability in Rubinstein's "Since First We Met" and Denza's "Sing On." Julia Sage Fayhe has a mezzo power, with mellowness in the lower notes, which appeared in Mascheroni's "Till Death." Mrs. R. K. Miles showed a beautiful quality in the higher register in Smith's "A Rose" and "Eventide and Thee," by Spross. The recital was closed by Miss Dinser, who sang with coloratura lightness selections by Willeby and Cham-inade.

The conservatory orchestra and chorus concert, under the direction of Chevalier Pier A. Tirindelli, will be reviewed in my next letter. J. A. HOMAN.

ARE CLASS LESSONS DESIRABLE?

A LETTER from Elizabeth Clark Sleight, giving her views to THE MUSICAL COURIER:

"I have been asked if, as is the custom of so many European instructors, I give lessons in classes. It has never seemed to me desirable to do so, for the reason that the pupil does not usually get into the spirit of the work until the lesson is considerably advanced, when, if the hour is shared with others, the train of thought must be broken and the singer give place to someone else. As I have said before, no two persons require exactly the same instruction, and in the mind of beginners, at least, confusion of ideas is apt to result from the closer association of class work. Much can be learned, however, from listening, and I urge the presence of pupils while lessons are in progress. My rooms are also open to visitors who are known to be genuinely interested in the work.

"It is my purpose to have the lesson informal and as free from nervous strain as possible, and on that account I have a home studio, where the surroundings are intended to be helpful and where a clock is not an important feature of the furnishings.

"That a teacher should observe closely the mental and physical condition of the student and adapt the instruction to the need of the moment adds greatly to the possibility of good results. I plan to accomplish a certain amount of work each month, which, if for satisfactory reasons, is not done, calls for extra lessons on my part. In this connection I wish to express my appreciation of Mr. Fergusson's honesty of purpose in giving those under his instruction such time as he finds necessary to just advancement. Unlike many other widely known teachers, he does not work with an eye on the timepiece, nor as if fearing to give the pupils more than their due.

"Fortunately I am not obliged to receive other than persons who are desirous of sincere and faithful study, and such students often attain success, even though they be not of the so called 'talented' world.

"The lack of concentration of thought is the greatest obstacle to a pupil's progress with which I have to contend. Few people know how to study. Members of the dramatic profession, as a rule, are most satisfactory students. They are quick to catch a suggestion, which they will apply without hesitation, and generally a point once explained need never be repeated. And this brings me again to the statement regarding the similarity of voice in song and speech. "ELIZABETH CLARK SLEIGHT."

Virgil Pupils Play.

MINER WALDEN GALLUP and Ernestine Melber were solo players at the concert given by the Purple Cross Society at Majestic Hall Friday evening, December 15. Ernestine Melber is a young girl, the pupil of Marjorie Parker, who has won considerable distinction for her musical playing, having made most excellent progress for the short time she has studied. Miner Walden Gallup is already well known in musical circles throughout the country, having made a number of concert trips to various cities in the East and South. He has been absent from the school for two seasons, but is a pupil again this year and is studying under Mrs. A. M. Virgil. He played a brilliant and highly interesting chaconne by Handel and the waltz caprice, "Man Lebt Nur Einmal," by Strauss, transcribed by Tausig, and by special request a composition of his own, entitled "Serenade." This piece is one of the number of new compositions recently published by the Virgil Piano School Company and will undoubtedly prove a favorite. Both young artists were cordially applauded.

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Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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ALBERT MILDENBERG'S RECITAL.

A RECITAL of salon compositions by Albert Mildenberg attracted a fashionable and music loving audience in the Carnegie Lyceum last Thursday afternoon. Mr. Mildenberg's versatility was shown by his varied program, which included five of his piano pieces, six songs for tenor, four soprano numbers, five baritone songs, and the

soprano aria, "The Legend of the Diamond," from his comic operetta "The Wood Witch."

There were twenty-one selections in all, most of which compare very favorably with the best known light works of foreign composers, and demonstrate that this young American musician is well worthy of the widespread popularity which his songs have attained among both amateur and professional singers.

Josephine Mildenberg, soprano; Thomas S. Gore, baritone, and Harry H. McClaskey, tenor, were the assisting artists, and in the "Wood Witch" aria Franz Kaltenborn, violinist; Louis Heine, 'celist; Maurice Arnold, viola, and Miss Haynes, organist, formed an instrumental quartet for the orchestral accompaniment.

Mr. Mildenberg opened the program with his "Prelude" and "Arabian Night," numbers in which his brilliant technical ability and supreme mastery of the piano were revealed. The "Cradle Song" was so delightfully played that a repetition was desired. His interpretation of the intermezzo "Astarte" also deserved an encore.

Mr. McClaskey has a tenor voice of pure, rich quality, and his splendid enunciation enhanced the interest in the songs and greatly pleased the audience.

In the songs for baritone Mr. Gore made a most favorable impression with his singing of "The Serenade" and "Ich Liebe Dich," which showed his temperamental and vocal qualities to advantage.

The program consisted, as has been said, of salon pieces, with the exception of the dramatic operatic aria, entitled "The Legend of the Diamond," which has been characterized by critics as one of the most brilliant pieces of writing produced by the composers of operatic music of recent date. It deals with the legend concerning the birth of the diamond in India, and when it was sung by Helena Frederick, at the Metropolitan Opera House last spring, accompanied by the Metropolitan Opera Orchestra, it created considerable comment among musicians and in musical circles generally.

Its performance by Miss Mildenberg was no less brilliant, though her accompaniment consisted only of piano, organ, 'cello, violin and viola. This small orchestration was carefully and cleverly played.

Miss Mildenberg artistically worked the aria up from a quiet recitative into the beautiful melodic cantabile movement, and thence on to the intensely dramatic climax with ease and varying color of voice. She attacked the high D flats with brilliancy and sustained them against the heavy orchestral passages, inciting her audience to an enthusiastic demand for repetition.

The program follows:

For Piano—

Prelude.
Arabian Night.
Water Ways of Venice.
Cradle Song.
Intermezzo, Astarte.

Mr. Mildenberg.

Songs for Tenor—

So Dear a Dream.
Supplication.
Thousand Thoughts.
Her Eyes (in manuscript).
The Ivy Leaf.
The Message.

Mr. McClaskey.

Aria for Soprano—

The Legend of the Diamond, from The Wood Witch.

Miss Mildenberg.

Songs for Baritone—

The Violet.
The Serenade.
The Narrative.
Good-bye.
Ich Liebe Dich.

Mr. Gore.

Songs for Soprano—

The Pussy Willow.
The Echo.
The Brook.
Ask Not If I Still Love.

Miss Mildenberg.

This was the first of a series of "salon" recitals that Mr. Mildenberg proposes to give, in which he will bring out not only his own compositions, but the works of other American composers also.

Familiar persons seen in the audience were Maude Adams, Virginia Harned, Mrs. F. C. Whitney, Mrs. C. H. Ditson, Judge Alcott, Mrs. P. A. Callan, Mrs. William Jay, Mrs. Lawrence S. Jackson, Mrs. Clara Moore Burroughs, Mrs. G. L. Savage, Mrs. James Bradley, Mrs. Alma W. Pickney, Mrs. Charles W. Thorne, Mrs. W. W. Whitney, Mary B. Bradley, Gertrude Savage, Florence Smith, Meta Wackenhuth, Gertrude Joutette, Saidee M. Howell, Eva E. Davis, Jessie M. Murray, Louise M. Hoffman, Mrs. H. M. Scoville, Mr. and Mrs. Sylvester L. Blood, G. Schirmer, R. Schirmer, Mr. and Mrs. Julia G. de Haven, Dr. and Mrs. W. W. Walker, Dr. and Mrs. Theo. Wells, Dr. and Mrs. Paul Tiffany, Mrs. Emery Lord, Mrs. Edith A. Arnold, Mrs. W. Clark Morse, Mrs. Henry W. Burgess, Mrs. Allan Lane, Mrs. Lee L. Porter, Mrs. Antoine Beckman and Miss H. Johnston.

Carl's Christmas Program.

WILLIAM C. CARL has arranged a program of rare interest for the services next Sunday, December 24, in the Old First Presbyterian Church, Fifth avenue and Twelfth street, and on Christmas morning, when a special service will be held at 11 o'clock. Several carols of the early centuries, to be sung in German, Latin and English, will be included in the list, and the Christmas portion of Handel's "Messiah," with an augmented chorus, will be sung Sunday afternoon as follows:

Carol, Hail, All Hail the Glorious Morn.....Ancient
Organ, Prelude, Noël Parisien.....Ch. Quelf
Carols—

Joseph lieber, Joseph mein.....Calvisius
Hodie Christus Natus est.....Sweetink
Anthem, Glory to God in the Highest.....Pergolesi
Carols—

The Kings from the Orient, with Baritone Obligato, Cornelius
The Angel and the Shepherd.....Ancient
Organ, Noël Ecossais.....Alex. Guilman

The afternoon program will be:
Organ, Fantasy on an Ancient Noël.....D'Aquin
The Oratorio of the Messiah (Christmas portion).....Handel
(With Soloists and an Augmented Chorus.)

E. Russell Sanborn Returns East.

E. RUSSELL SANBORN, the organist, leaves Kansas City, returning to Weymouth, Mass., after having achieved a distinguished position among organists. He was organist of the Second Church of Christ (Scientist), where he received one of the largest salaries paid any organist west of the Metropolis. He was also organist and director of Grace P. E. Church, one of the most important in the West, containing a beautiful organ, and where, instead of the usual sermon, he gave a recital at the afternoon service. The Scientist Church presented him with a goldlined silver loving cup. Thos. B. Foster, of the vestry of Grace Church, sends Mr. Sanborn a fine letter of appreciation and recommendation, a letter well worth keeping for all time. He expects to have a pipe organ in his studio. Readers of THE MUSICAL COURIER will remember Mr. Sanborn and his prominence as organist.

INDIANAPOLIS.

INDIANAPOLIS, December 15, 1905.

INDIANAPOLIS is having its first course of popular—or People's—concerts. On the suggestion of Edward B. Birge, supervisor of music in the public schools, an association has been formed, of which C. A. Kendall, superintendent of schools, is president, to provide concerts of a high order at a nominal price to those who attend. So far the tickets have been sold for 25 cents apiece. The beautiful new hall in Shortridge High School, seating 1,600, is used for the concerts.

The first concert was given by Bruno Steindel and Mrs. Steindel, assisted by Karl Schneider, baritone, and drew a large audience. The second concert, a piano recital by Pugno, has made everyone sure of the success of the movement. After chairs had been carried in and some standing room tickets sold, people were turned away. All that is made at these concerts is turned directly into the concert fund, none of the management receiving pay for their services.

It is certainly a great movement and will do more to popularize good music than anything so far undertaken here, because it reaches so many people. And it proves that there is a large number of people who will gladly attend good concerts when they are given at prices they can afford. Doubtless in time many will feel what the minority feel now, that music is so much to be desired it must be provided at any price, but this state of the public mind will result from familiarity with the best and consequent love for it.

Pugno expressed interest in the movement and pleasure in appearing before such an audience, and certainly the audience showed by its interested attention an appreciation of fine music and the artist.

The Indianapolis Matinee Musicale is having a most successful season. President's Day was a delightful social event and was a brilliant success artistically. The program was given by Irene Armstrong Funk, who, after a year's study with De Reszke in Paris, has this fall made her debut as a professional, and Fern Shores Funk, who captured the hearts of her audience by her beautiful piano playing.

Charity Day was observed with its usual good program and voluntary offering from all classes of members, and from guests. The regular programs have been well received and the membership of the club is larger than ever before. Rudolph Ganz played in November and other artists will appear later in the year.

The interest in ensemble work is increasing, a cantata, "The Sleeping Beauty," as well as concerted numbers for strings, and duos for pianos have been given.

Karl Klein in London.

THIS was the program of the recital given by Karl Klein at Bechstein Hall, London, December 11:

Sonata, for Piano and Violin, B minor, op. 31, No. 2: B. O. Klein
The Composer and Karl Klein.

Parsifal, Paraphrase.....Wagner-Wilhelmj
Introduction, Theme and Variations.....Paganini-Wilhelmj
Karl Klein.

Songs—
Das Kraut Vergessenheit.....Hildach
Als die alte Mutter.....Dvorak
Ständchen.....Strauss
Hilda de Angelis.

Le Bavolet Flottant, Couperin.....Burmester
Tambourin.....Léclait
Prelude, in E.....Bach
Karl Klein.

Dialogue.....Klein
Mazurka.....Polonaski
Scherzo-Tarantelle.....Wieniawski
Karl Klein.

Songs—
If Only Thou Art True.....Klein
Unter blühenden Bäumen.....Klein
Versteckt.....Klein
Hilda de Angelis.
Otello, Fantaisie.....Ernst
Karl Klein.

Corinne Wiest-Anthony Notices.

CORINNE WIEST-ANTHONY, the Philadelphia soprano, sang recently in Hanover, Pa., and winning success. November 8 she was the solo singer at an organ dedication in Waynesboro, Pa.

The Hanover notices follow:
Mrs. Anthony, soprano, possesses a voice of great richness and fullness of tone. It has wide range, low or high tones being equally beautiful. Her enunciation was perfect, and her numbers were given with most excellent taste and expression.—Evening Herald, Hanover, Pa.

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THE GREAT RUSSIAN PIANIST
WALDEMAR LÜTSCHG

PHILADELPHIA.

DECEMBER, 15, 1905.

THE Philadelphia Orchestra's program for the two concerts this week was all Tchaikowsky, and drew a large audience that seemed to be in love with the Russian music. The following numbers were performed:

Symphonie, Pathétique, B minor, op. 74, No. 6.
Concerto, for Piano and Orchestra, B flat minor, op. 23, No. 1.
Waldemar Lutschg.

Caprice Italien, op. 45.

The orchestra gave a lighter and happier reading of the symphony in the first two movements than is usually given. In the adagio, however, I never heard such depths of sorrow and unhappiness, the pleading wail, brought out chiefly by the strings in clever shading and phrasing, was never for a moment overdone. The soloist, Waldemar Lutschg, who arrived on the scene practically unknown and very little unheralded, has won the hearts of the cold Quaker City folks, and requests to hear him in recital were frequent. Two or three compared him favorably with Hofmann, and in fact he is the same gentlemanly looking fellow. As to his playing of the difficult concerto, from the first of the heavy chord passages to the last heavy wind up he never wavered, and held the house as no pianist has done this season. The final number of the program was the fascinating Italian caprice, concluding with a happy waltz movement that sent the house away cheerful and happy.

At the next week's program by the Philadelphia Orchestra, Philadelphia will have its first presentation at these concerts of Wassili Leps' "Andon," "Japanese Reincarnation Theme," for soprano and tenor soli, with orchestra, poem by John Luther Long.

This coming week and the week past have been and will be record breakers in the history of Philadelphia artists. The Mendelssohn Club gave the first concert of their thirty-first season at the Academy of Music Wednesday evening last, under the conductorship of Dr. W. W. Gilchrist. The soloists were Marie Zeckwer, soprano; Mrs. Thomas Kirkbride, pianist, and Alfred Saal, violoncellist, with Ellis Clark Hammann as the accompanist. The program was:

Part Songs—
Echo Barnekow
Night Whispers Moellendorff
Cello Solos—
Cantabile Cui
Spanish Dance Popper
Alfred Saal.
Part Songs—
A Legend Tchaikowsky
Throne of Mercy Cornelius
Solos—
The Temple of Bells (Indian Love Song) Finden
Bergere Legere Bergerettes of the Eighteenth Century
Chantons-chantons Bergerettes of the Eighteenth Century
The Year's At the Spring Mrs. Beach
Part Songs—
Serenade Arensky
The Steaming Rill Arensky
O Charming Night! Brahms
Cello Solos—
Bagatelle Dalcroze
The Swan Saint-Saëns
Gavotte Popper
Alfred Saal.
Part Songs—
By the Lone Sea Shore Coleridge Taylor
Ye Little Birds Richards

What this club has accomplished under the careful directorship of Dr. Gilchrist is now a matter of important musical history, of steady growth, and attests to the ability and policy of its well loved leader. A special feature of the club is that they vote on who and what their soloists shall be, and much thanks is due them from all artists in Philadelphia, that the club has at last taken the stand of being willing to give a hearing to their own. It would be hard to find as lovely a rhythmic bit of part singing or better done than the chorus "O Charming Night," with French horn obligato, played by Mr. Horner, of the Philadelphia Orchestra; also "The Steaming Rill," by Arensky.

At the Columbia Singing Society last Tuesday evening Edward Van Leer gave pleasure by singing numbers from Wagner and Weber operas. The club sang numbers by the same composers.

Being absent from the city last week, I failed to give the notice that was due the service of the Church Choral Society, at Holy Trinity Church, Wednesday, December 9, under the direction of Ralph Kinder, organist of the church. Mr. Kinder has gathered together a chorus of fifty solo voices of unusually good quality, and added to that, in their ensemble singing, they proved themselves to be endowed with real musical talent. Not having been at the service I will give the criticism of Harry Neely, of the Evening Telegraph: "The program of the evening was Gounod's 'De Profundis' and Elgar's 'Te Deum Laudamus' and greater 'Benedictus'—both given in Philadelphia for the first time, and an addition to our musical knowledge that we will not soon forget. The attacks of the chorus were good, the

thing that raised them above the average was the remarkable expression, their light and shade that they put into almost every bar, and this can be done only by a choir made up of musicians."

The Philadelphia Orchestra gave the second of its series of concerts in Wilmington, at the Grand Opera House, last Thursday evening, with Selden Miller as the soloist, once again a Philadelphian to the front. Mr. Miller in this, his first appearance with the orchestra, made an excellent impression and proved himself a pianist of whom his home city could be proud. He played the Grieg concerto, showing style, temperament and ease.

The opera for this Tuesday evening will be "Die Walkure."

Gertrude Rennyson, prima donna of the Savage English Grand Opera Company, was in town for a few hours on Saturday seeing her mother before starting on her Southern trip with the company. I had a nice chat with her in Broad Street Station. She is looking remarkably well, for all she is singing four and five times a week.

The Chaminade Club announce their first concert of the season Thursday, December 21, at Griffith Hall, 1420 Chestnut street. The feature of the program will be a song cycle by Heinrich Hoffman, "Lenz und Liebe," in Lieder spiel. The soloists will be: Emma Rihl, soprano; Susanne Dercum, contralto; George Dundas, tenor, and Henry Hotz, bass. Helen Pulaski, accompanist, assisted by Dorothy Johnstone, harpist; Agnes Clune Quinlan, pianist, and a string quintet.

A concert at the Drexel Institute was given Thursday evening last by S. Wesley Sears, organist, and Harvey Hindermeyer, tenor. Mr. Sears again exemplified his mastery of his instrument in an interesting series of numbers by Widor, Bach, Schubert, Smart, and Rheinberger. Harvey Hindermeyer's unusual and sweet tenor voice was never heard to better advantage than in the recitative and aria, "If With All Your Hearts," from "Elijah."

FRANCES GRAFF SIMS.

Corinne Welsh Does Well.

CORINNE WELSH, the successful contralto, has just contracted several new engagements for the immediate future, of which these are the most recent: New Rochelle, January 2, where Miss Welsh will sing in "The Messiah"; Passaic, N. J., "The Rose Maiden." Miss Welsh's season is unusually well booked this year by her manager, Fitzhugh W. Haensel, and will include a long Western tour in the early spring.

Schenck in Buffalo.

THE Commercial says of Elliott Schenck's conducting:

High praise is due first and foremost to Elliott Schenck, who is a conductor who really conducts, his magnetic personality permeating all his players and easily through its abundance reaching the singers and chorus.

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PORTLAND.

PORTLAND, Ore., December 14, 1905.

THE Clan Macleay Male Glee Club made its initial bow last Monday evening at the St. Andrew's Night celebration. All the songs were distinctly Scotch and were received with enthusiasm.

The song recital of Mary Alberta Morse last Tuesday evening was an artistic and social success. Miss Morse made a charming appearance and sang splendidly. Special mention might be made of her singing of "The Swan" (MacDowell) and "Die Lorelei" (Liszt).

An organ recital was given by Frederick W. Goodrich at St. David's Church last Friday evening. He was assisted by S. H. Allen-Goodwyn.

Among the young singers in Portland who have recently appeared to excellent advantage are: Helen Copeland, contralto, at Young Women's Christian Association; Alice Juston, at Seamen's Institute; Irene Stokes Patton, Methodist Episcopal Church; Miss Eddings, at Woman's Club; Olga Bartsch Lang, New York State Society; Miss Laurie McCann, soloist for Elks' memorial, held at Astoria. Miss McCann's voice, a mezzo soprano, is pronounced by J. Adrian Epping, with whom she is studying, to be exceptionally promising.

J. Adrian Epping's fine baritone voice has been frequently heard to excellent advantage of late. His singing in the "Stabat Mater" was a noted musical feature at the Jewish Temple recently. Last Friday evening, at First Christian Church, he sang the aria for baritone from Massenet's "Hérodiade." The same evening for the Woodmen's annual banquet he sang "Bells of St. Mary's," and at the celebration of St. Andrew's Night created a rousing applause in the "Stirling Bridge," the "March of the Cameron Men" and in the prologue from "Pagliacci." EDITH L. NILES.

Officers of the Musical Union.

AT its annual election the Mutual Musical Protective Union chose Maurice F. Smith, Assemblyman-elect for the Thirtieth District, on the Hearst ticket, president. His competitors for the office were Carl Hackert and Jonas M. Richter. The other officers elected were: Vice president, Anthony Abarno; treasurer, E. A. Hauser; secretary, Frank Evans, and financial secretary, H. J. Meerholz. The new building of the Union at Eighty-sixth street and Third avenue, which was to have been finished on October 1, will not be finished until February 1, 1906.

New York Dates for Maud Powell.

MAUD POWELL is living up to her reputation as one of America's most exceptionally gifted violinists. Besides playing in the Russian Symphony Orchestra concerts in Carnegie Hall December 30, and in the afternoon of December 31, Miss Powell has been engaged as soloist at the Sunday evening, December 31, concert of the Mystic Shriners in Carnegie Hall. January 11 Miss Powell will give a violin recital in Mendelssohn Hall with a specially arranged program.

ST. LOUIS.

THE ODEON,
St. Louis, December 14, 1905.

THE sacred concert to be given next Sunday afternoon at the St. Louis Woman's Club promises not only to be largely patronized, but fashionably supported. It is to be given for that religious order known as the Helpers, which is a pure charity limited to no creed or nationality. The program is full of Christmas music. Mrs. Buckner and John Rohan will sing the Cornelius Song Cycle; the "La Berceuse des Anges" and "Non Credo" will be sung by Mae Clanahan, solo soprano of the Church of the Messiah; Mrs. Rohland, of the Union Musical, will play selections from "Contes Mystiques" prelude, by Augusta Holmes; Faure's "Crucifix" will be sung by James and John Rohan; Madame Kunkel-Burg, whose violin work is always so highly artistic, will contribute several solos. The concert will close with the "Adeste Fideles," sung by the above mentioned singers.

A hall twice as large as the Odeon could be filled when the Hot Time Minstrels give their annual show. For eleven years these singers, professional and non-professional, have sung their songs, cracked jokes, rolled off sketches before audiences which have been made up of the most representative people in St. Louis. The audience last Monday night looked like the Paderewski night of last season. Among the well known musicians who took part were Joseph Buse, Dempsey Goodlove, Stephan Martin, George Ravold, and the Buckingham Quartet. Just a word about Mr. Martin's voice—it is one of the best in town, but rarely heard in public. Mr. Martin's appearances are confined to the minstrel affairs and singing for his friends. There is a quality about his work which reminds one of the late lamented Harold Gordon.

The popularity of the Morning Choral Club was fully tested at this morning's concert, when the recital hall of the Odeon was jammed long before 11 o'clock. Many of the members and invited guests stood during the entire performance, and about as many were denied admittance. To the Morning Choral Club belongs the distinction of having outgrown all the small halls in town. The vocal part of the program was entirely Christmas in tone. Mrs. Hinchcliff sang "O, Thou That Tellest" and "He Shall Feed His Flock," from "The Messiah," displaying a deep, rich contralto voice, exceptional in its strength. Mrs. Hinchcliff leads the music in the new Christian Science Temple. Much interest centered in the appearance of Mrs. Frederick Taylor, wife of Director of Agriculture Taylor, of the St. Louis Exposition. Mrs. Taylor was in Europe studying music during most of the Fair period, and her many friends desired the privilege of hearing her in recital. Mrs. Taylor's work was rather limited at this morning's concert, being confined to the "Come Unto Me," from "The Messiah." She has a clear, high, sweet soprano voice, showing much cultivation. William Porteous, who is soon to leave St. Louis for a much needed rest, was invited to sing "Why Do the Nations?" Miss Dierkes' solo, "The Christ Child," by Coombs, was particularly well done, and most effectively set off by the accompanying of Alfred G. Robyn, and the violin obligato of Miss Calvin. Possibly the gems of the concert were the violin solos of Eno Calvin, who played a romance of Sinding, "Hungarian Dance," by Brahms, and the popular "Souvenir de Moscow" of Wieniawski. Miss Calvin's playing always arouses much enthusiasm. Her touch is firm, the tone mellow, her technique careful, and backed up with an artistic appreciation. Miss Calvin ought to be heard oftener in public.

The Christmas music at the Lindell M. E. Church will be sung in the afternoon instead of the evening, as usual. Mr. Quarles' choir, composed of Miss Critchfield, Mrs. Quarles, Mr. Baltz and Mr. Strine will have the assistance of twelve voices, picked from the various church choirs. Assisting will be Mrs. Daly, the new soprano of the Second Baptist Church; Mrs. Will Stannard, Stella Holloway, Adah Black, Mrs. Nicholas R. Wall, Mrs. Max Kaufmann, Mr. Pelzer, Mr. Sheffield, Mr. Graeper, John Rohan, Mr. Paine and Will Stannard. The music is the cantata, "The Nativity," by Stewart.

The men and boys' choir of Christ Church Cathedral, under the direction of H. H. Darby, will sing "The Messiah" on Christmas Eve.

Carolyn A. Allen will play an organ recital at the West Presbyterian Church tonight. She will be assisted by I. L. Schoen, the well known violinist. The program has been carefully selected, and the numbers are of the highest order. Miss Allen will give the "Cuckoo" and "Nightingale" concerto, by Handel; prelude and fugue in C minor, by Bach; "The Storm," Lemmens; toccata, by D'Ervy; part of the fourth symphony, by Haydn; rhapsodie on "Breton

Melodies," and "Fackeltanz" No. 2. Mr. Schoen's numbers will include prelude to the "Deluge" and aria on G string, by Bach, and Wieniawski's tarantelle.

HELEN JUDD STRINE.

NEWARK.

NEWARK, N. J., December 18, 1905.

AN interesting concert under the direction of Ferdinand Lugschieder was given at Arlington Hall, Arlington, Monday evening of last week. Eva Emmet Wykoff, dramatic soprano; Norma Sauter, violinist; Charles A. Karsen, tenor; Emil Zeh, tenor; W. A. Vosper, tenor; Carl Boden, baritone, with Anna Wagner and W. Humeston as accompanists.

The chorus of the Arion Society of Newark, Julius Lorenz director, and Conrad Frank's orchestra also assisted the Arlington Arion singers.

Miss Wykoff made an excellent impression by her sweet singing of an aria from "Tannhäuser" and Cornelius' "Ich liebe dich." She also sang the solo part of the "Venus Song," by d'Albert, with the Arion chorus in charming style.

Miss Sauter's violin solos were Dvorák's "Humoresque," andante by Mendelssohn and De Beriot's "Scene de Ballet." The Heinebund singers, of New York, were guests of the Arlington club members. They contributed two selections by H. Yuengst in rollicking style.

Van York in Connecticut.

THE following press excerpts refer to Theodore Van York's singing in Hartford and Winsted, Conn.:

Theodore van York's advent upon the platform was the signal for tremendous applause. He was given a most cordial reception. All of his solos were sung with great geistliche, pure bel canto and splendid enunciation of the consonants—a quality far too rare in concert and opera singers.—Hartford Evening Post, November 11, 1905.

Vocal music of a high order there was, and no doubt Theodore van York was at his best, and the several numbers he sang were very pleasing. Strauss, Brahms, Woodford-Finden, Lecocq, Cowen, Pigott and Tours were represented in his repertory; the closing selection, in response to an encore, an excellent work by Tours, being one of the gems of the evening. Mr. van York adds to a voice of unusual range and much development a dramatic conception and intelligent interpretation of the composition he is singing, which proves him, not only a singer of much grace and cleverness, but also as possessing that element of musical success, which, for lack of a better word, may be called knack. He sings easily, almost jauntily in the lighter works, while in the more serious works he gives a dignity of rendition and a sympathetic understanding that set him apart as a vocalist of much versatility and power. As a final encore a composition of much pathos and dramatic power, "Mother o' Mine," by Tours, was sung in a manner that in some respects surpassed all other of Mr. van York's efforts during the evening.—Hartford Daily Times, November 11, 1905.

Mr. van York sang several groups of songs in his vigorous and interesting style, departing from the ways of former appearances here, by singing several songs in German. They were by Brahms and Strauss and were the best on the program. He sang two Indian love lyrics, and followed them by a song by Cowen, "Onaway, Awake, Beloved!" which made everybody forget about the tinkling bells of the Orient. The good old Irish song by Pigott took with the audience immensely.—Hartford Courant, November 11, 1905.

A large and appreciative audience assembled at Gilbert Hall last evening to hear the tenor, Theo. van York, upon his first appearance in Winsted. Mr. van York has a charming personality, which, combined with his magnificent voice, held the audience spellbound, as if fearing to lose a change of expression or the lightest tone. The program was well selected, not only to show the versatility of Mr. van York's powers, both of voice and dramatic personation, but to give such variety as to hold the interest and rouse the enthusiasm of his listeners.

It is an invidious task to single out one or more numbers for praise where all were so delightful and satisfying. But a word must be said for "The Monotone," by Cornelius, to which attention was especially directed by the singer. The effect of the voice with the melodious accompaniment was most pleasing, and showed delicate precision of the ear.

The group of songs by Strauss and Brahms was sung with effectiveness and dramatic power. Mr. van York's enunciation of the German words was clear and finished. The last number was a fitting close to a delightful evening of song, but the audience, full of enthusiasm, applauded so heartily that Mr. van York kindly sang one more.—Winsted Evening Citizen, November 17, 1905.

Henry Holmes Dead.

HENRY HOLMES, an English violinist and composer, at one time distinguished in his own country, died in San Francisco, Saturday, December 9. Mr. Holmes taught Alexandra, the present Queen of England. In the first years of the Royal College of Music, in London, he filled the position of first teacher of the violin. Mr. Holmes was born in 1839. He has been a resident in San Francisco since 1888.

Anna Bussert's New Dates.

ANNA BUSSERT, the popular soprano, under Fitzhugh W. Haensel's management, has been engaged to sing in Du Bois' "Paradise" with the Philharmonic Society, Minneapolis, February 13. She will also sing in "The Swan and the Skylark" in three neighboring cities on January 14, 15 and 16. Two other engagements just closed for Miss Bussert are with Arthur Woodruff, at Orange N. J., January 26, and Jersey City, February 2.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., December 15, 1905.

HARRY E. PHILLIPS has been engaged as baritone soloist for the coming year at the Westminster Church.

Claude Madden has been selected as director for the Orpheus Club.

A service of song was given at the First Presbyterian Church Sunday by the choir under the direction of Dean Fletcher. The choir consists of Mrs. Ruetel, soprano; Mrs. French, contralto; C. M. Keeler, bass, and Thomas McCracken, tenor.

The Apollo Club gave its first concert of its eighth season at the First Baptist Church, with H. S. Woodruff as director. The concert was a real success. The club never sang better. The opening number was "Soldiers' Chorus," from "Faust." "The Hymn of Thanksgiving," from old Netherlands songs, was a magnificent number, beginning with the organ in the distance, and the chorus singing pianissimo, increasing through the succeeding verses with a crescendo that was thrilling, and closed in a burst of magnificent triumph.

The applause was so great that the club was obliged to repeat a portion of the number. H. S. Stevens sang the incidental solos in "Hiawatha," and was warmly received. S. I. Wright succeeded admirably in his singing "O Time of Blooming Roses." E. F. Hedman sang the solo in Attenhoffer's "Defiance," in good form. Mr. Woodruff secured pianissimo effects that were superb. Josephine Wellington was the soloist of the evening. She sang for her first number one of Verdi's arias, "Pace Mio Dio." She was more successful in her songs. Her best number was the humorous selection "A Proposal." Dr. Rys Herbert was at the piano and C. S. Gilbert played the additional organ accompaniment to the last number.

The Philharmonic Club presented "Faust" at the Auditorium Tuesday evening before a brilliant assemblage of musical and society people. It was a production of merit. Mr. Oberhoffer, director, secured good results with both chorus and orchestra. The chorus numbers 250 voices, and their singing Tuesday evening was fine. The soloists were well received. Anita Rio's singing of the "Jewel Song" was received with great enthusiasm. The two duets with Faust, "The Hour Is Late" and "I Am Stricken With Grief," were delightful. In the closing trio Miss Rio carried off the honors. Marguerite Hall's best number was the romance "When All Was Young," which was much enjoyed.

George Hamlin sang Faust, and was in good form. Frank Croxton scored a success in the "Serenade." Vernon d'Arnalle sang the Valentine role, and was effective in the death scene. The orchestra deserves praise as it was always responsive and contributed greatly to the success of the evening. The solo of Mr. Erck on the cello was beautifully played, as was also the violin obligato by Mr. Danz. Eulalie Chenevert's playing of the organ music in the church scene was charming.

The Symphony Orchestra concert at the Auditorium with Alfred Reisenauer, the pianist, as soloist was delightful. Mr. Oberhoffer arranged an admirable program. The "Im Walde," symphony by Raff was the treat of the evening. The "Malaguena" dance from "Boabdil," Moszkowski's opera, and the "Meditation" from Massenet's "Thais," were both well played. Reisenauer, the soloist, is one of the leading pianists of the day. The Liszt concerto, No. 2, in A major, played with the orchestra, was beautiful. At the close of the number Reisenauer had four recalls. His two Scarlatti numbers were delightful, and the Schubert impromptu in A flat major was masterly. The artist was also at his best in the Chopin berceuse. C. H. SAVAGE.

Harold Bauer's Versatility.

"THE one of Mr. Bauer's qualities which was most conspicuous yesterday was his versatility," said the Boston Journal, commenting upon the pianist's last recital in Boston. "The cold, hard brilliancy of the Bach chromatic fantasia, the sentiment of the Schubert sonata, the tenderness and sweetness of the impromptu, and the delicate expression of the romances require an extremely versatile performer to do them equal justice. That he did so was attested by the attitude of the audience. Mr. Bauer's technique is unexcelled, his judgment is excellent and he is in no sense a surface pianist." Bauer's tour, under the direction of Loudon G. Charlton, is proving most successful.

A Correction.

HAROLD RANDOLPH it is, not Harold Bauer, who will play piano with the Kneisel Quartet at the Peabody Conservatory Kneisel concerts in Baltimore.

GREATER NEW YORK.

New York, December 18, 1905.

LACHMUND CONSERVATORY pupils united in a recital of nineteen numbers, piano, vocal and violin music, in the roomy parlors on the evening of December 14. The good work done there is bearing fruit in the semi-public performance of the pupils, who on this occasion were Grace Nugent, Rachel Salsbury, Ilva Lente, Elsa Arndt, Ella Mylius, Marjory Hegeman, Sarah Campbell, Madeleine Wehle, Charlotte Denzi, Blanchette Julien, Helene Saens, Ida le Poidevin, Esperanze Barbarossa, Mrs. R. P. Wardwell, Mrs. Velma Maloney, and Masters Arnaud Lachmund, Cyril Wildman, Thomas Childs and Chas. N. Drake. The music played was of a high class, and some of the participants give promise of accomplishing fine things in time. That already accomplished by several was finely demonstrated last spring in the concerto recital at Mendelssohn Hall, with orchestra.

Twenty-four juniors, piano and violin, gave a recital at the same institution December 16. Their names follow: Edith Vogel, Will Hanemann, Carlos Rodriguez, Hans Dohrenwend, Virginia Anderson, Annie Wildman, Marie Croker, Ralph Bonwit, Mildred Fish, Gladys Hess, Grace Ruhnstruck, Eveleen Bacon, Mary Bacon, John McGarry, Beatrice Twyeffort, Lillian Twyeffort, Mildred Slattery, Edith Benjamin, Beulah Adler, John Quinlan, Marguerite Rice, Jeannette Kollenberg, Constance Fleischmann and Anna Bennett.

Marie Cross-Newhaus gave her first Sunday evening musicale at her spacious studios December 17, some of her artist pupils and well known professionals taking part, as usual at these affairs. Elizabeth Boyd, soprano, sang selections from "In a Persian Garden" and "Indian Love Song," by Amy Woodforde-Finden. George C. Carrie, the tenor, who made a hit at the Maine festivals, sang a "Faust" excerpt, followed by Eleanor Stark Stanley, pianist, who played pieces by Moszkowski, her teacher. Clifford Wiley, returned from his annual tour through the South, sang the "Pagliacci" prologue and "King Charles," which no one can sing as he does. Effie Stuart sang an "Aida" aria, and Oley Speaks songs by Schubert and himself, including his new "Summertime Song." Elizabeth Ruggles played some Schumann piano pieces, and William Stanley, baritone, sang Stuart's "The Bandalier." Henry Levy played the accompaniments.

Leopold Stokovski, the new organist of St. Bartholomew's, last Sunday played Grieg's "Morgenstimmung" as prelude, and at the offertory Tchaikowsky's "Pater Noster" was sung. At the afternoon service he played "Meditation" as prelude, and the finale from Tchaikowsky's "Symphony Pathétique" as postlude.

Anita Marquisee, violinist, who owes most of her artistic advancement to Geraldine Morgan, invited a large company to a recital of violin and vocal music at the Powers-Hoeck studios, December 13. She was assisted by Marie L. Woodworth, mezzo soprano; Louise F. Gignoux, violinist, and Francis Fischer Powers, with Misses McDonald and Gilfillan at the piano. Miss Marquisee plays with fire and fervor, opportunity for which was found in works by Tchaikowsky, Dvorak and most of all in Hubay's "Czardas," with its changing rhythms. With Mrs. Gignoux, she played two violin duos, a Bach sonata in C major going well.

Miss Woodworth has a pretty voice and appearance, and was heard with interest and awarded with applause, while Mr. Powers' singing of songs by Herbert was highly enjoyed.

Mrs. S. R. Weed's musicale, in her apartments at The Chelsea, had as participants Agnes Gardner Eyre, once of Boston, later of St. Paul, then a student in Berlin and Vienna, now the concert solo pianist of the Kubelik party; Mrs. Chas. D. McDermott, pianist; Mrs. Margaret Ward Bell, of Kentucky, who sang plantation songs, and Harry Price in recitations. Miss Eyre, excellent artist, played to everyone's delight pieces by Chopin, Liszt and Grunfeld, and carried herself in such a modest, sweet manner that it was refreshing. Mrs. McDermott played brilliantly pieces by Sinding and Poldini.

Selden Miller, pianist, a Jedliczka pupil, and Charlton Lewis Murphy, violinist, a Marteau pupil, both from Philadelphia, gave the last of three chamber music concerts December 13, in the Bushnell apartment. The program follows:

Sonata, in A, op. 6.....Niels W. Gade
Sonata, in C minor, op. 30, No. 2.....Beethoven
Sonata, in C major, op. 59.....Vincent d'Indy

The young men play with unity and sympathy, and in a program of this sort everyone found something with which to be pleased. It was the last sonata, that by D'Indy,

that caused most surprise, perhaps even consternation, for most amazing things occur in it.

At Nora Maynard Green's first Tuesday afternoon, Mrs. Irving M. Pierson sang Von Fielitz's "Eliland," and May Nevin Smith some French and English songs, Fanny M. Spencer and Mrs. Pangborn playing excellent accompaniments. This paper has ere this spoken of Mrs. Smith's brilliant soprano voice and ingratiating appearance, and of Mrs. Pierson's beautiful alto voice, perfect German and temperament. Listeners found the afternoon most enjoyable.

The Music Lovers' Club, Chas. A. Kaiser, president, had a musicale December 14, the following pianists, violinists and singers taking part: Misses M. and C. Sauter, F. Frentzky, Cornelia Dolph, Lucy March, Elizabeth Wycoff, Ethel Smith, L. Marsh, Annie Neumann, Mrs. Swanson, and F. L. Duguid, Aug. Soemichsen, Martin Goudekot, Wm. Monaghan, Max Baumann, John Racer.

Josephine Jayne's piano recital at the studio of Miss Bisee, in the Sixty-seventh Street Studios, December 15, must wait until next week for detailed mention. The young girl played works by Chopin and Beethoven with virtuoso-like style, to the great enjoyment of all.

Abbie C. Totten gave a concert at Cherry Hill, N. J., December 8, singing soprano solos, and assisted by Minna Gallagher, pianist; Mabel F. Smith, reciter; Casper Voorhis, tenor; Harry Thoma, violinist, and May C. Burges, in humorous selections.

Lillian Miller is at work on a setting for mixed voices of Robert Burns Wilson's "Ballad of the Fated Field"; also on a chorus for men's voices.

Frank Hemstreet is to be the baritone soloist at the concert of the Amateur Glee Club tonight, December 20, at Aeolian Hall.

Sergius I. Mandel, the well known violinist and teacher, is hard at work preparing his talented class for the February concert. December 13 he had a studio recital, when little Bernhard Sicklick, aged seven years, played a De Beriot work. Isidore Miller, another pupil, played at the College of Music recently Wieniawski's "Legende," winning much applause. Mr. Mandel's pupils are of unusual precocity and are making fine progress.

Rudolph E. Reuter, Carl Roeder's piano pupil, whose recital at Presbyterian Hall last spring is recalled, plays at a concert at the Astor Gallery soon. Mr. Roeder has the busiest season in his memory.

Mrs. John D. Sherman, contralto, recently sang Sargent's "Winter Wind" with great dramatic force and effect. She is an experienced church singer, and is available for substitute singing only.

Florence A. Fletcher, sister of Mrs. Fletcher-Copp, begins a class in the Fletcher music method, simplex and kindergarten, very soon. She has just returned from work of similar kind with Mrs. Copp in the West. Her sister, Lalage Fletcher, will assist her in the New York class.

Cecil James, the tenor, has booked engagements as soloist at the Liederkranz, Passaic ("Rose Maiden"); Tarrytown (concert, and in "Martha"); Knabe Hall, New York; Mt. Vernon; York, Pa., and a May Festival at Erie, Pa. Last week he sang for the Liederkranz, and in "Rebekkah," at Paterson, N. J. Mr. James' good work is bringing him the success he deserves.

At the Church of the Divine Paternity, last Sunday evening, music from Gaul's "The Ten Virgins" was sung, and next Sunday, December 24, at 7:45, organ numbers will be played, followed by selections from "The Messiah," all under the direction of J. Warren Andrews, organist.

Gerardy to Play Jongen Concerto.

GERARDY will be the soloist at the next Philharmonic concert, and on that occasion there will be introduced a violoncello concerto by Jules Jongen, which will be the first time it has been heard in this country. It is a work that gives special opportunities to the great Belgian cellist.

Marteau to Play Dalcroze Concerto.

MARTEAU is to play the new Dalcroze concerto with the Boston Symphony Orchestra at Boston, New York, Philadelphia, Brooklyn and Baltimore. This is the first time this work has been heard in this country. At the Philharmonic concert Marteau will play the "Scotch Fantasia" by Max Bruch.

THE OPERA REPERTORY.

"Siegfried," December 13.

Brünnhilde	Fremata
Erda	Homer
Stimme des Waldvogels	Alten
Siegfried	Knute
Der Wanderer	Rooy
Alberich	Goritz
Mime	Reiss
Fafner	Blass
Conductor	Hertz

"La Sonnambula," December 15.

Amina	Sembrich
Lisa	Jomelli
Teresa	Bauermeister
Elvino	Caruso
Il Conte Rodolfo	Plançon
Conductor	Vigna

"Queen of Sheba," December 16 (Matinee).

Queen of Sheba	Walker
Sulamith	Rappold
Astaroth	Alten
Assad	Knute
Solomon	Rooy
High Priest	Blass
Baal Hanan	Muhlmann
Conductor	Hertz

"La Gioconda," December 16.

La Gioconda	Nordica
Laura Adorno	Homer
La Cieca	Jacoby
Enzo Grimaldo	Alten
Barnaba	Scotti
Alvise Badoero	Plançon
Zuane	Bégué
Un Cantore	Dufriche
Isepo	Paroli
Conductor	Vigna

"La Boheme," December 18.

Mimi	Sembrich
Musetta	Alten
Rodolfo	Caruso
Marcello	Scotti
Collino	Journet
Schannard	Paroli
Benoit	Dufriche
Alcindoro	Rossi
Conductor	Vigna

Beethoven at the Wirtz School.

THIS was the program for the Beethoven Evening at the Wirtz Piano School, December 14:

Egmont Overture, Four Hands.

Conried Wirtz and Mrs. Wirtz.

Für Elise.

Elsa Schroeder.

Rondo, op. 51, No. 2.

Grace Locher.

Violin Sonata, in F.

Nicola Thomas and Mrs. Helen Thomas.

Bagatelle, in E flat.

Mae Symes.

Recitation of Beethoven's Life.

Class of Twelve Girls.

Sonata, op. 22.

Adolph Roermann.

Violin Romance, in G.

Nicola Thomas.

Sonata, op. 57.

Conrad Wirtz.

Grace Locher, Mae Symes, Ad. Roermann, all have made substantial progress since last heard; these students may well feel pride in being able to play Beethoven, and play by heart, and play well, too. The recitation was very nicely done—conceived and carried out by Mrs. Wirtz, through the dozen young girls. All the students played from memory. Little Miss Thomas, a Hubert Arnold pupil, is a rising young artist, and will be heard of in time to come; her playing was reposeful, dignified throughout. Mr. Wirtz closed the program with an excellent performance of the "Appassionata" sonata, and the parlors were, as usual, filled with attentive, pleased listeners, who while there also learned something.

Hamlin in "The Messiah" Here.

GEORGE HAMLIN, who has not sung in New York since returning from his most successful year abroad, where he sang with such marked success, will appear with the New York Oratorio Society in the performances of "The Messiah," December 27 and 28. Considerable interest in manifested over his reappearance in the East. Mr. Hamlin, while in Germany, received the emphatic endorsement of all the principal critics of Berlin, Leipzig, Dresden, &c., for his singing and interpretation of German songs. It is probable Mr. Hamlin will appear in a recital in New York later in the season.

Albert Janpolski's Dates.

SOME of the more important early engagements of the Russo-American baritone, Albert Gregorowitsch Janpolski, are as follows:

December 10—Carnegie Hall, concert.

December 12—Private recital.

December 13—Private recital, Philadelphia.

December 27—Private recital, Boston.

December 28—Tucker Chamber music concert, Boston.



IN THE PUBLIC EAR.

BESSIE ABBOTT'S CAREER.

BESSIE ABBOTT is another American singer who has arrived, as the French say. Her recent return to New York from her triumphs in Paris was recorded in THE MUSICAL COURIER last week. Since she came back to her native State Miss Abbott has sung at one of Albert Morris Bagby's musicales at the Waldorf-Astoria and at two concerts by the New York Symphony Orchestra at Carnegie Hall.

Miss Abbott (née Pickens Abbott) was born at Riverside, near Ogdensburg, N. Y. Both on the paternal and maternal side Miss Abbott had distinguished ancestors. The Pickens family was among the early settlers in South Carolina. Andrew Pickens was elected Governor of the State and served as Ambassador to Russia. The Abbotts are from Abbotsford, England, and the young singer, who has changed her professional name to Abbott, is a grandniece of the late Archbishop Benson, of Canterbury.

Miss Abbott was educated at St. Joseph's Convent and St. John's School, New York. She received her first singing lessons from Madame Ashforth. Her lovely voice attracted the attention of the De Reszke brothers, and in the course of time she became the protégée of these distinguished operatic artists. Upon Jean de Reszke's advice Miss Abbott began her studies for grand opera. For three years she studied alternately in Paris and New York, in the winter with Madame Ashforth and in the summer with the late Fidèle Koenig, chef de chant of the Paris Opera, and Mr. Capoul, second director of the Opera, with whom she studied mise-en-scène.

November 21, 1901, Miss Abbott signed a contract for two years with the Grand Opera, and made her debut December 9 of the same year in the role of Juliet ("Romeo and Juliet"), having been rehearsed personally by Pedro Gailhard, director of the Opera. Her success was instantaneous, and she was immediately designated to create the role of the "bird" in the famous production of "Siegfried," which was given for the first time in Paris on January 3, 1902, with Jean de Reszke in the title role. She had the honor of singing Juliet to Jean de Reszke's Romeo in all the performances given of this opera during his last operatic season. In 1902 she appeared at a soirée given at the Elysée by President Loubet, in honor of the King of Sweden. Upon that occasion King Oscar presented Miss Abbott with a gold chain studded with diamonds, and President Loubet presented her with a diamond brooch designed for her by himself, representing the two republics, France and America.

On May 3 of the following year Miss Abbott sang by special command at the reception given by the King of England at the British Embassy during his visit to Paris. His majesty sent immediately a gold coronation medal (surrounded by diamonds).

At the conclusion of her engagement at the Paris Grand Opera Miss Abbott was presented with a gold laurel wreath by the subscribers. She then signed a contract for the opera season at Monte Carlo and also a contract with the Opera Comique for representations of "Lakmé," "Zerlina in "Don Juan" and "Traviata."

Since the beginning of her operatic career Miss Abbott has been under the guidance of Jean de Reszke, and since his retirement from the operatic stage a year ago she has been studying constantly with him. Miss Abbott signed a contract for the season of 1905 and 1906 with Henry Wolfsohn

for a concert tour in the United States and Canada. She will in all probability be heard at the Metropolitan during the coming season in "Romeo and Juliet," "La Traviata," "Rigoletto" and "La Bohème."

The following article from the New York Herald of Monday morning, December 18, refers to Miss Abbott as soloist Sunday afternoon at the concert by the New York Symphony Orchestra:

Of prime interest at the New York Symphony Orchestra's fourth Sunday concert in Carnegie Hall yesterday afternoon was the successful formal debut of Bessie Abbott, a young American soprano from the Paris Grand Opera and a pupil of Jean de Reszke, who appeared informally at Mr. Bagby's concert in the Waldorf last Monday.

The audience was a very large and appreciative one, in particular expressing enthusiastic approval of Miss Abbott's singing and bringing her repeatedly forward to bow her acknowledgments.

The young American prima donna was heard in the familiar, florid aria of Astrafante, from "The Magic Flute," and later in three songs with piano accompaniment. She displayed a voice of fresh and very agreeable quality, moderate as to size, it is true, but of wide range and much technical finish. The evidences of all this were abundant in her highly creditable treatment of the exacting Mozart piece, which stirred the house to warm applause.

There was much to commend also in the fluent style with which the three songs were given, especially Tchaikowsky's berceuse. To these she added an encore.

Burns in Story and Song.

GRACE DYER-KNIGHT'S unique performance was a grand success. A fine audience, despite a blizzard and the opera. One succession of delightful surprises, story, song and picture, woven into one of the most charming and artistic tapestries possible to imagine. The singer in excellent voice did herself and the subject justice. Singing of the old songs in such realistic connection kept the hearers spellbound. Pictures colored and wholly novel.

Climax of the delightful entertainment was reached when Ottley Cranston, of the Savage Opera Company, who is a close friend and warm admirer of Mrs. Knight's gifts, appeared and sang "Loch Lomond" and "Annie Laurie" to the most enthusiastic applause. Mrs. Knight accompanied in the latter. Roses were thrown at the musicians and the lady received applause, flowers and praises unstinted.

Thomas M. Leighter was the accompanist. Both singer and player performed in darkness, or rather dark Rembrandt gloves, heightening the effect. There was not a hitch or delay. Many requests for repeating have been offered. Further details later.

Marum Quartet Concerts.

THE first of the Marum Quartet concerts at the residence of Dr. C. A. Herter took place December 9, the program composed of works by Haydn, Dvorák and Gliere, the last named an op. 2, first time in America. August Fraemcke was the assisting artist in the Dvorák sonatina. The next concert takes place January 13, a Tchaikowsky evening. At Cooper Union a series of five chamber music concerts will be given by this quartet, beginning January 4, assisted by prominent artists, at nominal admission prices. They are able to do this through the financial aid of some prominent people. The quartet consists of Ludwig Marum, Michel Bernstein (a pupil of Thomson), Jacob Altschuler, solo viola of the Russian Symphony Orchestra, and Modest Altschuler, conductor of the same.

Reisenauer's Program.

THE announcement of three afternoon recitals at Mendelssohn Hall by Alfred Reisenauer is good news to those who had the pleasure of hearing this distinguished pianist early in the season. The dates are January 2, January 8 and January 16. The program for the first recital follows:

Praeludium und Fugue, D major (aus dem wohltemperierten Clavier) Bach
Pastorale, E minor, and Capriccio, E major Scarlatti
Fantasia, D minor Mozart
Die Wuth ueber einen verlor 'nen Groschen, ausgetobt in einer Caprice, G major, op. 129 Beethoven
Sonata, B minor, op. 58 Chopin
Impromptu, A flat major, op. 90, No. 4 Schubert
Two Lieder ohne Worte (Spring Song, A major, and Spinning Song, C major) Mendelssohn
Berceuse, F sharp major, op. 60 Chopin
Valse Impromptu, A flat major Liszt
Hungarian Rhapsody, E major Liszt

Mrs. Morrill's Musicals.

L AURA E. MORRILL gave her second musical evening at her studio in the Chelsea, West Twenty-third street, Tuesday evening, before a large and fashionable audience. Lillia Snelling, a gifted pupil of Mrs. Morrill, sang songs by Kaun and Von Fielitz, as well as the difficult aria from Rossini's "Semiramide." Miss Snelling has a beautiful voice and she sings artistically. She has made great advances since last year, especially in her interpretation. In response to recalls Miss Snelling sang Hastings' "Red, Red Rose." The other singers who took part were Miss Hudson, Miss Remington, Miss Rose, Mrs. Pamplin and Miss Malli, all of whom sang extremely well and helped to make the evening an artistic success. Charles G. Spross played the accompaniments in his usual satisfactory manner.

Large Audience to Welcome Gadschi.

INTEREST in Madame Gadschi's recital, on the afternoon of December 26, at Carnegie Hall, is of a sort which leaves no room for doubt as to the reception awaiting the prima donna on that occasion. The advance sale is said to be unprecedentedly large. Madame Gadschi's program includes not only several selections from the operas in which her greatest successes have been scored, but likewise many numbers of a lighter character, which she always renders with such delightful effect. This will be Gadschi's only New York recital, as she leaves early next week for a transcontinental tour under the direction of Loudon G. Charlton.

Marie Nichols in Washington.

REFERRING to Marie Nichols' recent appearance in Washington with the Saengerbund, the Washington Post has this to say:

The concert was a complete success in its entirety, affording distinct triumphs to the soloists. Miss Nichols plays with remarkable powers of technic and deep feeling, producing a tone rarely attained by female performers. She rendered "Andante and Finale" from concerto, op. 64, by Mendelssohn, and a group of compositions, "Chante Russe" and "Guitarré," by Lalo, and tarantelle, by Wieniawski, the strongest impression being, perhaps, that created in the last mentioned selections.

Rive-King Recital.

M ADAME RIVE-KING gave a piano recital Friday, December 16, at the Baron Drumm School, at 40 West Seventy-second street. Madame King had a large and cordial audience to hear her. The artist of Friday is now a member of the faculty of this school.

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BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE, {
BOSTON, MASS., December 17, 1905. }

ANOTHER musical epoch has been marked in Boston during the past week in the American introduction of songs by Wilhelm Berger, the medium being Ernest Sharpe. Mr. Sharpe has given a series of delightful basso vocal recitals at his studio in his home, "Providence House," 74 Commonwealth avenue, Chestnut Hill, and every one of the fortnightly functions have been instrumental in acquainting representative Boston music lovers with the works of foreign composers never before heard on this continent. THE MUSICAL COURIER has already commented on the fact regarding Mr. Sharpe that here is a singer who projects the composer and not himself. Ernest Sharpe is indeed worthy of emulation in this respect, especially when so many vocalists are prone to the unfortunate habit of appearing as themselves and not as the composer. Ernest Sharpe is a man who convinces by his strict adhesion to artistic interpretations, while his voice is fully adequate for the expression of all exactions required. Mr. Sharpe has indeed a full, resonant and beautiful bass voice that satisfies to the utmost. The fourth and last recital of the season was given last Wednesday afternoon by Mr. Sharpe in his studio, when the following compositions of Wilhelm Berger were delivered in the presence of a large, fashionably musical audience:

Lied eines fahrenden Gesellen, op. 12.
Die stille Stadt, op. 90, No. 2.
Die Wurzel des Uebels, op. 66, No. 5.
Schluss, op. 73, No. 6.
Lied des Todengräbers, op. 11, No. 2.
Dämmerung, op. 90, No. 5.
Dramatic Scene, Die Fei, op. 41, No. 1.
Der Waldsee, op. 34, No. 4.
Unruhige Nacht, op. 41, No. 2.
Lied des Alten im Bart, op. 32, No. 7.
Eiland, ein Cyclops, op. 25.
Stilles Leid.
Frauenwirth.
Roosenweige.
Heimliche Brüste.
Am Strande.
Kinderstimmen.
Mondnacht.
Wanderträume.
Anathema.
Ergebung.

The Boston Transcript, in commenting on this recital, brings out in part the following interesting points:

Berger writes music that one listens to with a pleasure that at moments may be a great pleasure, but that never mounts to the height of rapture, and even stops short of enthusiasm. What one is moved to say of Wilhelm Berger depends upon which plane of judgment one assumes. There shines forth from Berger's songs a winsome personality. He writes earnestly, as one who puts the whole of himself into his effort, and yet whose personality shines most clearly in its moments of most modest repression. The man who presents to educated people a most aggressive self carefully hidden behind an exterior of quiet charm makes his way more easily and quickly than the most magnetic man who is over ready with his "I." And there is the force of Berger's music. A pleasant maker of pleasant songs; fit to be listened to for the whole of an afternoon—that is Berger. But the man who would pronounce him more must be contradicted. Mr. Sharpe sang very agreeably indeed, and Mr. Winter, his accompanist, followed him with sympathy and support. Mr. Sharpe read Berger reverently, with the fidelity of a disciple, and with all his own good taste. He had afforded great pleasure and had done great service in giving us to know so much of a personality for the most part new. He had led us beside a pretty pool. But the mind would go back to an afternoon some weeks ago, when, with the same precision and good taste, he and Mr. Winter discovered to us the Pacific of Max Reger.

Although the program was a strictly classical effort, it was manifestly apparent throughout the recital that everyone present in Mr. Sharpe's beautiful studio was deeply interested in Berger's masterpieces. Mr. Sharpe, as usual,

seemed inspired, and Mr. Winter, with his splendid piano accompaniments, formed a perfect background, or frame, as it were, of a substantial melodic picture. It is genuinely regrettable that Mr. Sharpe is to give us no more of his instructive, as well as entertaining, recitals this winter, as each and all are a source of keen pleasure.

The Longy Club gave a special concert last Monday afternoon at Potter Hall, with Vincent d'Indy, the eminent French composer, conductor and pianist, and assisted by Josef Keller, 'cellist. M. d'Indy acted in the capacity of pianist and conductor at this concert, which was a very artistic and agreeable function. The following program was presented to a large audience:

Chanson et Danses, op. 50, for Flute, Oboe, two Clarinets,
Horn and two Bassoons.....V. d'Indy
The Longy Club.
Vincent d'Indy, Conductor.
Fantaisie, for Oboe, on Popular French Themes, op. 31.....V. d'Indy
Vincent d'Indy and Georges Longy.
Trio, op. 29, for Piano, Clarinet and 'Cello.....V. d'Indy
Ouverture (Modéré).
Divertissement (Vif et animé).
Chant élégiaque (Lent).
Finale (Animé).
Vincent d'Indy, G. Grieg and J. Keller.

Elizabeth G. Barron, organist of the Church of the Most Holy Redeemer, East Boston, died at her home in that city yesterday, after a brief illness of pneumonia. She had been the organist at this church for over twenty years, and was well known in East Boston musical circles.

Heinrich Gebhard met the distinguished French composer, Vincent d'Indy, last week at the salon of one of the leading music patrons of Boston, where he played D'Indy's "Mountain Symphony" (for piano and orchestra), with D'Indy himself playing the orchestral part on the second piano. It was a very delightful function and strictly a musicianly affair. Mr. Gebhard is, by the way, a very busy pianist, and his Boston studio, in Steinert Hall, is activity personified.

Kubelik made Symphony Hall vibrate and throb with his magic violin tone on Saturday afternoon, and he succeeded in quickly rousing his big audience into demonstrations of immense enthusiasm. When Boston wakes up and allows its conservative frost to be thawed by an artist the warmth of ovation is extremely genuine, and this ruling applies to the Kubelik recital of yesterday afternoon. Jan Kubelik presented one of his characteristic programs of great strength and effort, and his very appearance on the stage was always a signal for an outburst of appreciation. Some idea may be gained as to his reception in Boston, when it is said that the audience absolutely refused to depart after the final number, and insistently demanded the great artist to play two extra closing numbers. He could have played a third had he acceded to the desire of the big, fashionable typical Symphony Hall audience. His Boston program was as follows:

Sonata IV, E major.....Handel
Kubelik and Herr Ludwig Schwab.
Piano Solo—
Barcarolle.....Liszt
Nocturne.....Chopin
Valse.....Chopin
Agnes Gardner Eyre.
Concerto, Pathétique, F sharp minor.....Ernst
Kubelik.
Piano Solo, Etude en forme de valse.....Saint-Saëns
Agnes Gardner Eyre.
Violin Solo—
Romance, G major.....Beethoven
Spanish Dance, No. 8.....Sarasate
Carnival Russe.....Wieniawski
Kubelik.

The piano numbers of Miss Eyre were pleasing and sufficiently gratifying to insure her a generous reception and encores.

The Cecilia Society gave the first concert of the season last Tuesday evening at Symphony Hall, when a varied and broad program was rendered. Among the numbers were Bruckner's "Te Deum," Debussy's "Blessed Damozel" and Coleridge-Taylor's "Hiawatha's Departure." The chorus and solo work were exceptionally adequate, and the organ was well handled by Mr. Whelpley. The orchestra was at times intrusive. The quartet parts were taken by Corinne Rider-Kelsey, Miss Ormond, Ellison van Hoose and Charles Delmont. It might be added that the Cecilia Society has entered on the present season under auspicious rulings.

One of the most enjoyable musical events of the past week was that given at Potter Hall on Wednesday evening by Jessie Downer-Easton, pianist, and Arthur Hadley, 'cellist. The hall was filled and it was no effort whatsoever to pick out members of the Boston Symphony Orchestra generously scattered throughout the large and appreciative musical audience. THE MUSICAL COURIER has already published the program of this event, but it is quite in order to add that the work of both artists was supremely finished in every respect. Mrs. Eaton is a pianist of more than ordinary capacity, and it is a source of pleasure to watch her easy manipulation of the keyboard as well as listen to her splendid phrasing and interpretations. As a 'cellist, Mr. Hadley deserves to be classed in the front rank of players, his tone being large and full and his technic more than ample. Mrs. Eaton played a group of works by Brahms, Strauss, Moszkowski, and Mr. Hadley was heard in solos by Popper, Davidoff and his brother, Henry Hadley. Two sonatas for piano and 'cello, by Porpora and Rachmaninoff, were the ensemble numbers of the evening.

Frederick Reiner, a young pianist new to Boston, and William Hicks, a young tenor, gave a recital in Steinert Hall during the past week.

Harold Bauer, the always satisfying pianist, was heard in the last recital of a series of three on Monday evening of this week at Jordan Hall, when the following program of splendid proportions and quality was discoursed in the presence of a good sized audience:

Suite, in G major.....Handel
Pres de la mer.....Arensky
Etude, in F minor.....Liszt
Polonaise Fantaisie.....Chopin
Davidsbündlerstänze.....Schumann
Impromptu, in G flat.....Schubert
Etude, L. vent.....Alkan
Marche Hongroise.....Schubert-Liszt

Last Monday afternoon, at Harvard College, M. d'Indy, the French composer, delivered a lecture on César Franck as a man, artist and teacher. He spoke in French, and a number of students of Harvard were treated to a genuine lecture feast.

A recital by E. Ruth Lavers in Huntington Chambers Hall last Monday evening attracted a generous audience, comprising many friends, at the Faelten Pianoforte School, of which Miss Lavers is a pupil. She played works by Daquin, Scarlatti-Tausig, Haydn, Raff, MacDowell, Philipp, Bendel and Hummel, and she exhibited truly wonderful pianistic and musical genius. The recital was repeated Thursday evening under similar conditions.

A song recital was given by Clarence B. Shirley, tenor, at Mount Holyoke College Friday, evening, December 8. The program was a most ambitious one, and comprised works by Giordani, Franz, Brahms, Strauss, Wagner, Sul-

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livan and Chadwick. J. Angus Winter was the efficient accompanist.



An interesting recital was given by Mary Vincent Pratt at the William L. Whitney International School of Music last Friday evening, the young lady in question being a pupil at this institution. Miss Pratt is a versatile musician possessed of more than ordinary talent for the piano and violin, as well as the voice. It will be observed by the following appended program that she demonstrated each line of accomplishment, and the Whitney school feels considerable pride in this student. The numbers were:

Piano—	Nocturne, in A flat.....Liszt
	Chant, Polonais.....Chopin-Liszt
Songs—	
	Melodia Popolare (Penso).....Tosti
	Piccola Serenata.....Vannucini
	Stornello.....Vannucini
	Les Filles de Cadix.....Tosti
	La Cenerentola, Scena e Rondo Finale.....Rossini
Violin—	
	Hejre Kati.....Hubay
	Il Profeta, scena e grand aria, L'ingrato m'abbandona, Meyerbeer
Songs—	
	Oh! Mon coeur se brise.....Fairchild
	O vous dont le resplendissant visage.....Fairchild
	Music When Soft Voices Die.....Fairchild
	When I Was One and Twenty.....Fairchild
	Ashes of Roses.....Felix Fox
	Bon jour, Suzon.....Pessard
Piano—	
	Berceuse.....Chopin
	Valse.....Chopin
	Mrs. Laura Pratt was the accompanist.



The Boston Symphony Orchestra presented the following program at this week's public rehearsal and concert: Symphony, in B flat, B. & H. No. 8.....Haydn Concert Piece, for Piano.....Weber Introduction to Act III of King's Children, and Humoresque.....Hum, erdnick Symphonic poem, Tasso.....Liszt Reisenauer was the assisting pianist.



The seventh and last concert of the first Sunday afternoon Chickering series was given at Chickering Hall this afternoon, the Longy Club being the attraction. This organization, whose members are all identified with the Boston Symphony Orchestra, delighted a large audience with the following program:

Quintet, in E flat major, op. 16, for Piano, Oboe, Clarinet, Horn and Bassoon.....Beethoven
Duet, Fantasia Pastorale Hongroise, for Flute and Piano, Fr. Doppler
Petite Symphonie, in B flat major, for Flute, two Oboes, two Clarinets, two Horns and two Bassoons.....Ch. Gounod
Duet, for Oboe and Piano.....G. Guilhaud
Octet, for two Oboes, two Clarinets, two Horns and two Bassoons.....Haydn

The eighth concert, or first of the second series, will be given next Sunday afternoon, and the Adele Margulies Trio will present a strong program.

HERRBERT I. BENNETT.

Beatrice Eberhard, the violinist, will give the second of her series of sonata recitals in the Carnegie Chamber Music Hall on the evening of January 9. In addition to sonatas by Vincent d'Indy and Hans Huber, Miss Eberhard will play several brilliant lighter numbers.

NEW YORK SYMPHONY CONCERT.

Debut of Bessie Abbott.

ON Sunday afternoon, December 17, the New York Symphony Orchestra, under the direction of Walter Damrosch, gave its fourth afternoon concert at Carnegie Hall, with the following program:

Variations on a Russian Folksong, Artiboucheff, Wihtol, Liadow, Sokolow, Glazounow
Air, from The Magic Flute.....Mozart
Bessie Abbott.
Symphony, for Orchestra and Piano, on the Song of a French Mountaineer (new, first time in New York).....Vincent d'Indy
Raoul Pugno.
Songs, with Piano—
Ariette.....Vidal
Berceuse.....Tchaikowsky
Vieille Chanson.....Bizet
Bessie Abbott.
Sounds of the Forest, from Siegfried.....Wagner

The foregoing was an original program in every sense of the word, and combined with a fine performance, gave exceptional pleasure to a large and enthusiastic audience. These Damrosch concerts now have found their steadfast public, and it is one made up of the best element in musical and social New York life.

The variations by a corporation of Russian composers should teach our native composers a good lesson. Everything here tends toward combination and centralization. If a single American composer, unaided, cannot get a hearing, why not join forces and write music on the plan of Messrs. Artiboucheff, Wihtol & Co.? That would doubtless make a popular appeal in a country like this, where corporate enterprise is so much admired and encouraged. Apropos, the aforementioned set of variations are skillfully made and have a strong, melodic and musical interest. Talent for the tuneful art quite seems to have taken equal rank with the literary ability which long was Russia's sole claim to artistic standing.

In the D'Indy number Pugno did his best to make the music interesting, and he succeeded in winning a triumph for it and for his ripe and polished piano playing. The great artist was at his best, and what that means our local audiences have had plenty of chances to appreciate this season. The D'Indy work is a finely sensed fantasy, made with all the harmonic and contrapuntal skill of the French Max Reger. The melody itself is charming in conception and D'Indy varies it with inexhaustible resource of color, rhythm and contour. In the orchestral part of this work, as well as in the Wagner number, Damrosch and his men outdid themselves in delicacy, discretion, accuracy and effectiveness.

Bessie Abbott's debut was a triumph—no more, no less. She is an artist of the most significant calibre, gifted with a naturally beautiful soprano voice, which she infuses with all the color and warmth that only innate musical feeling and consummate vocal knowledge can supply. Her legato in the Mozart number was of that rare kind called "traditional," possibly because it has so rarely been possessed, even by the greatest singers. Her phrasing was perfect in its plasticity, her coloratura left no opening for criticism, and her tone production, enunciation, delivery, and dramatic sensibility were all that the most finical listener could have desired. In a set of smaller songs, Miss Abbott was able to allow more freedom to her own musical fancy, and she sang the dainty lyrics with irresistible charm of voice, and vocal manner. Her organ possesses all the tints of the rainbow, and she places them always in that part of

the musical picture where they properly belong, and make the best artistic effect. In everything she did Miss Abbott revealed unmistakably the influence of her matchless teacher's vocal art, Jean de Reszké.

Miss Abbott was fêted like a veritable heroine of song by the audience, and she received the manifestations of homage with refreshing modesty—which is not traditional in the history of the vocal world.

Walter Damrosch made some interesting remarks on the D'Indy number, and on the Neo-French school in general. He said that the latter is not influenced by Wagner. If such is the case, it was not brought out very convincingly in the D'Indy work, which bore more than a mere family resemblance to the "Siegfried" excerpt which followed it. If the Neo-French school is not influenced by Wagner, then by whom is it influenced? Franck and his disciples also disclaim any connection with Berlioz. If not Wagner and Berlioz, then who?

The program at the fourth Tuesday evening concert of the New York Symphony Orchestra (last night, December 19,) was as follows:

Overture, Leonore, No. 3.....Beethoven
Air, from The Magic Flute.....Mozart
Bessie Abbott.
Symphonic Variations, for Piano with Orchestra.....César Franck
Raoul Pugno.

Songs, with Piano—	
Ariette.....Vidal	
Berceuse.....Tchaikowsky	
Vieille Chanson.....Bizet	
Bessie Abbott.	

Symphonic Pathétique, No. 6. (By general request).....Tchaikowsky

Musical Services in Brooklyn.

CLINTON Avenue Congregational Church, corner of Lafayette avenue, under the new pastor, Rev. Nehemiah H. Boynton, D.D., is making strides in both the membership and music matters. December 10 there was a vesper musical service, when the regular quartet—Mrs. Chandler, Miss Mitchell, Mr. Janeski and Mr. Nuno—was assisted by Pauline Serhey, violinist (one of Schradieck's best pupils), and Gertrude I. Robinson, harpist. The coming Sunday evening, under the direction of Mr. Riesberg, at 7:45 o'clock, there will be extra music appropriate to the Christmastide, with harp and violin.

Percy Hemus in Concert.

PERCY HEMUS is enjoying a busy season singing and teaching. His success with the Harlem Oratorio Society in Molique's "Abraham," at the Grand Opera House, proves again his right to the recognition he has gained, not only in New York, but throughout the country. Last week Mr. Hemus sang Sullivan's "Prodigal Son" with Arthur Mees, in Brooklyn, with great success. He was the soloist at the first concert of the Mendelssohn Trio at the Majestic Tuesday afternoon.

Institute of Applied Music.

H. RAWLINS BAKER, pianist, assisted by Marion Hawley Tweedy, mezzo soprano, gave a recital at the American Institute of Applied Music Friday evening last, and on Monday evening there was an informal recital by students. Mr. Baker, a pianist of force and intelligence, played works by Bach, d'Albert, Grieg, Brahms, Liszt and Chopin, and Miss Tweedy sang songs by Schumann, Grieg, Haydn, Hahn, Brahms and Horn. The large recital rooms were filled, as usual, and both occasions were beneficial to all concerned.

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CHICAGO, December 16, 1905.

FROM the Beethoven anniversary program of the Theodore Thomas Orchestra, played in Orchestra Hall, December 15 and 16, under Mr. Stock, the observing musician could read that the progress from antique to modern, far from being an affair of the long calendar, might take place in the evolution of a single intellect. This progress was clearly shown between the violin romanza, op. 40, which Hugo Heermann played as encore, and the "Ninth" symphony, op. 125. The other compositions by the composer, whose birth anniversary was being observed, were the "Coriolanus" overture, op. 62; the violin concerto, op. 61, and the "Leonora" No. 3 overture. The main theme of the romanza is plain enough for the period a century before its writing, the material, such as the first and third movement of the symphony contain are modern and rich enough in imagination for this century after their time, and, of course, one is inclined to believe that they are music for all time.

Mr. Heermann gave a most adequate reading of the solo part of the concerto. It was not a highly impassioned reading, but there was a certain honesty and inward calm that are valued higher than passion. This calm was as evident in the florid passages as in the plain themes, though both kinds were worked out with infinite care. Indeed, this lightness and grace occasionally reminded one of the French, so that with the unflinching integrity of spirit it seemed a result of grafting French method on a very sturdy German stock. It was violin playing marked by many beauties. Mr. Stock caught the eloquence of the long tutti in the concerto just as he went about finding everything there was in the scores of the overtures and the symphony.

The next concert of the series brings no soloist but the Schubert "Unfinished" symphony, the Mozart "Don Juan" overture, the Brahms "St. Anthony" chorale, op. 56; Dvorák's overture, "In der Natur," Converse's orchestral romanza, "Festival of Pan," and Strauss' "Till Eulenspiegel" will constitute an interesting program.

Carl Wolfsohn, teacher of Bloomfield Zeisler, Augusta Cottlow, Myrtle Levy and others well known, played a recital in Assembly Hall in commemoration of his seventy-first birthday anniversary, December 13. The soprano, Rose Borch, assisted with a Mozart aria and sixteen songs. With a touch that was light and thoroughly pianistic Mr. Wolfsohn played the Beethoven C sharp minor sonata, op. 27; a Chopin G major nocturne, and a berceuse of his own composition. A distinguished company of the friends and pupils of the artists were there to do honor. One noticed Mr. and Mrs. Zeisler and Hugo Heermann, of Frankfurt-am-Main, among them.

The biographical data printed on a page of the program indicated that Mr. Wolfsohn came to America in 1854, after a sojourn in London. The first nine years in America were spent in Philadelphia. At his first appearance in New York he played the Beethoven E flat concerto under Theodore Thomas. In 1867 he played all of the Beethoven concertos during ten recitals and in 1870 organized the Philadelphia Beethoven Society. He came to Chicago in 1873 and played all of Beethoven's sonatas, all of the Chopin works and works by Schumann. Some of the Brahms

chamber music was performed with him as early as 1874. In 1897 Mr. Wolfsohn presented the city of Chicago a statue of Beethoven which was placed in Lincoln Park and unveiled in June, 1898.

The Rudolf Ganz recitals are growing difficult to report on account of scarcity of language. It was still possible to write about them a month ago, when the artist played for the Amateur Musical Club, but a few weeks of his kind of practice have changed matters considerably. The recital that he played in Music Hall December 10 was a series of object lessons in piano character. The industry with which he works out his interpretations in advance and the unthinkable stamina in his recitals, which gives intellectual force to every musical phrase, are what distinguish him from nearly every other artist. This vitality must be given of God and few are so abundantly endowed. Likewise Mr. Ganz is now well into his "voice," and those who have so much to say and in terms of such sound proportion are scarce indeed.

The program was in nearly every item a meaty one—a C minor sonata and an F major "Siciliana," by Scarlatti; the Haydn C major fantasia, the Beethoven "Sonata Appassionata," op. 57; the Brahms-Handel variations and fugue, op. 24; three compositions by Alkan entitled "Vision" and "Staccato," from op. 63, and "After the Battle," op. 51; Liszt's "Play of the Fountains" and the Grieg ballade. The Alkan compositions had not been played in Chicago before. The first consists of an unusual melody in the right hand, written largely over an organ point that creates a most individual effect. The "Staccato" is etudielike, but interesting. The third is of martial spirit, created by the rhythm of the left hand, but carried occasionally by both. It sounds well and has something that appeals to every listener.

There is little need to go into great detail of the playing of so well balanced an artist as Mr. Ganz, though it may be remarked that the Brahms variations alone would be sufficient to establish his reputation wherever great art is recognized. But before the Brahms Mr. Ganz had built impressive climaxes in the Beethoven and had secured the closest attention of his audience with the Scarlatti and Haydn, which began the program. At the conclusion of the recital those present remained in their seats as if there were no intention of leaving the hall. It was only after several minutes that they finally retired, without having persuaded the artist to play again. The demonstration seemed a noteworthy example of merit getting its due.

The Chicago Mendelssohn Club of sixty male voices, under the direction of Harrison M. Wild, gave the first concert of its twelfth season in Orchestra Hall Thursday evening. Herbert Witherspoon, as soloist, took the critics off their feet and made almost an unprecedented popular success—a success that set everybody talking about him after the concert. Arthur Dunham played most of the piano accompaniments, and while presiding at the organ was represented by the pianist, Calvin F. Lampert. The club sang the "Martial Hymn," by Gomes; Sokolow's "Siberia," op. 6, No. 1; Handwerg's "In a Year, Sweetheart"; Van der Stuecken's "Fair Hedwig," "Morning Serenade" and "Song of May"; Houseley's "King Death," Reinecke's "Dan Cupid and Dame Fortune," op. 185, No. 5; Nessler's "Ave Maria" and Filke's "Crusaders' Departure."

Mr. Wild has brought this body of men into a well nigh perfect organization as it relates to the ensemble and the resources and quality of the voices. In the beautiful selection by Sokolow the tenors made splendid employment of the falsetto and other light voice, and during the program many plain but tasteful effects were observed by way of interpretation. It was a joy to hear such music. Mr. Witherspoon's numbers included Handel's "Droop Not, Young Lover," Schubert's "Frühlingstraum," Hans Hermann's strikingly Wagnerian "Drei Wandren," and a group by Tours, Parry, an old Scotch and a traditional Ulster melody. The singing constituted great vocalism and great style, so how could a human audience but talk about it on the road home?

The Dutch piano virtuoso, Brahm van den Berg, who played for the first time in Chicago at Music Hall, December 12, proved to be an artist modeled on heroic lines, as shown by his playing of a program almost exclusively for virtuosi. The Brahms-Paganini A minor variations, the Chopin-Godowsky study, op. 25, No. 2, arranged for the left hand; the Chopin-Godowsky "Badinage," consisting of the No. 5 of op. 10 and No. 9 of op. 25, combined, and the Liszt "Don Juan" fantasia are easily under the classification mentioned. The program also included the Chopin fantasia, op. 49; the Raff "Legende," the "Valse," op. 10, No. 2, by Rachmaninoff, and Liszt's "St. Francis Walking on the Waves."

Notwithstanding the many excellencies that were found in the playing of the first five composers represented, Mr. Van den Berg proved pre-eminently at his best in the compositions of Liszt. The first, "St. Francis Walking on the Waves," had so much of the broad mellifluousness in keeping with the nature of the work that one was struck by the artist's apparent affinity for it and was reminded of the value that lies in Liszt well played. The "Don Juan" fantasia, with its furious difficulties, was played in an interpretation thought out with greatest care and the rendition had many moments of great brilliancy. The recital was under the direction of Frederick J. Wessels.

The Bruno Steindel Trio, assisted by the soprano, Ada Adams, played the second of the Twilight Musicales in the Virginia Hotel. The trio comprises Mrs. Steindel, piano; Fritz Itte, violin, and Mr. Steindel, cellist. The program was arranged to open with the Schubert trio, op. 100; then came a group of songs, two 'cello pieces, another song group, pieces for violin solo and scherzo from the Godard trio to close. As would be expected from so thorough a routinier as Mr. Steindel, the playing of the trio was marked by great precision and balance. Mr. Itte proved to have excellent control of the bowings that enter so largely into the playing of chamber music, and the whole performance went in a very enjoyable manner. Mr. Steindel played the Beethoven "Adelaide" and the rondo by Boccherini, and made the rondo particularly attractive by exquisite bowing and graceful conception. Mr. Itte's solo numbers were "Le Cygne," by Saint-Saëns, and the Wieniawski "Obertass" mazurka, both of which he played with musical finish and technical precision.

Miss Adams sang Scarlatti's "Le Violette," Schubert's "Ungeduld" and Wagner's "Schlummerlied" as a first group. The second embraced Reynaldo Hahn's "Mai," Godard's "Qui Donna Vous a Donne Vos Yeux" and "Le Cigale," by Lemaire. Her voice is a light and pleasing soprano, which she employs to fine advantage. She spent some years in France and Italy, where she acquired a splendid use of the Latin languages and that training was in evidence as she sang the French of this program. The

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interpretative grace of the French school is also a part of her art.

The third of the musicales at the hotel is being given by Chris Anderson and Helen Hall Upham, who appear in a program of duets for baritone and contralto.

The Aurora Musical Club, established as a choral and orchestral organization in 1902, under the direction of Clarence Dickinson, of Chicago, gave a concert December 12, when Part II of Bach's "Christmas Oratorio" was sung for the first time in the vicinity of Chicago. Horatio Parker's "Hora Novissima" was given as the second half of the program. The soloists were the Chicago soprano, Minnie Fish Griffin, and the three New York singers, Margaret Goetz, Edward Strong and Frederic Martin. In the previous seasons of the club Bruch's "Fair Ellen" cantata, Schubert's "Song of Miriam," Mendelssohn's "Elijah," Handel's "Messiah," Thomas' "Swan and Skylark" and the Coleridge-Taylor "Hiawatha's Wooing" have been produced with from seventy-five to one hundred voices.

Monday evening the interviewer went out to Aurora to hear the rehearsal. Owing to other Western engagements, Mr. Strong and Mr. Martin were unable to be present that evening, but it was easy to judge the work of the chorus. The fact first apparent was that the organization sang the intricate music with a heartiness that argued entire appreciation of the musical value of the compositions. The singers also followed the director's beat with great precision. Miss Goetz had just made the long journey from New York and was saving her voice. Mrs. Griffin was also using her voice as lightly as circumstances would permit, but it was impossible not to hear her beautiful tones standing out from the chorus in the high lying parts of the "Hora Novissima." A God given voice certainly.

The Bach music comprising the second part of the "Christmas Oratorio" is for the various solo voices, embodying also a number of splendid choruses and chorales. It is of such sterling merit as to deserve wide use by the choral organizations of the West, which are practically unacquainted with the vast material that the master wrote for them.

It may not be generally known that, in addition to his work at the Chicago Musical College as teacher of composition and lecturer on musical history, Felix Borowski is very actively engaged in composition. He is just finishing his second organ sonata, a work in C major and of three movements. It will be published in England and France. His first organ sonata, in A minor, was played by Alexander Guilman at the Louisiana Purchase Exposition, at St. Louis, in 1903, and William C. Carl has often played it. Nine of the organists who appeared at St. Louis in 1903 played Borowski's compositions.

Mr. Borowski's first composition for organ was his E minor suite, published in London and Paris in 1901. After Guilman's playing of the first sonata he wrote to the publishers asking if there were any others by the same composer. Similar good fortune has attended the composer's piano works. The distinguished French pianist, Roger Mielos, played the Borowski G minor sonata, and then asked if he had written for piano and orchestra. He has now completed a D minor concerto dedicated to her, and she will play it in Paris before very long. Of smaller

works for the piano the composer has written a great number that are enjoying popularity, and his "Adoration," for violin solo, is earning a fine royalty. Most of the larger works employ material that is related to Russian folk music.

Pupils of the pianist, Howard Wells, and of the soprano, Mrs. Willard S. Bracken, gave a recital in Cable Hall, December 13. The young pianists were Karl Markworth, Alice Matheson, Gladys Trumbull and Laura Smith, who played selections of various grades of difficulty up to a Beethoven sonata. They proved to be in possession of the free hands and wrists that are so essential to good work, and they gave evidence of good musical advice in their interpretations. Miss Smith was finely musical in the Mendelssohn "Am Flügel des Gesanges," and Miss Trumbull showed talent for good pianistic effects in a Rameau gavotte and variations, besides other pieces. The other players could not be heard for this review.

The pupils of Mrs. Bracken were the soprano, Grace Kendrick, and contralto, Alpha Sager. The former sang an old English song and a Mozart aria. The latter sang a Verdi aria and a Schubert song. They concluded the program with a duet by Denza. The use of these two differing voices was so wholly beautiful as to place Mrs. Bracken among the most useful of the Chicago teachers, for they had been with her for three years.

Mrs. Bracken is leaving the city Tuesday for Boston, where she will sing in a production of "The Messiah," by the Handel and Haydn Society.

Carolyn Louise Willard has been booking a number of piano recitals for January and February. She is in correspondence with cities of Illinois, Michigan and Wisconsin, and would like to hear from other managers and clubs. The dates already established are Galesburg, Ill., January 25; Ashland, Wis., February 6, and Ironwood, Mich., February 7.

Some weeks ago Jeannette Durno-Collins remarked in this office that she had a pupil who had an especial talent for playing Chopin. The incident was forgotten until Thursday evening, when Daisy Waller rendered the F minor concerto in Cable Hall, with a second piano part played by Mrs. Collins. Then the truly poetic fantasy which this young lady has was apparent early in the first movement, and if any doubt had existed it would have been all dispelled by the presentation of the larghetto. Though every musician knows the movement to be a gem, how few have that certain fineness of imagination to do it justice. Miss Waller played with the utmost purity of style while finding the true musical beauty of the composition. She had also played Schumann, Schubert, three shorter works by Chopin, and a group by Brahms, MacDowell and Liszt.

Though custom is about equal as between crediting the teacher for a talented pupil or giving all the credit to the pupil, the musician with a reasonably good idea of methods may suspect where talent leaves off and the teacher begins. This leads to the conclusion that on the showing of these two three-year pupils, Miss Waller and Miss Edwards, who played a week before, Mrs. Collins is one of the really gifted teachers. After a few more years of such work as

she is now doing there will be a great deal of technically well accomplished and finely musical piano playing that will be deeply indebted to her.

The very young violinist, Ethel K. Holladay, who is in charge of the instruction at the Crosby Adams School in Handel Hall, is devoting some hours each week to ensemble training for pupils of the school. Among the compositions that are being played for study are the sonatas for piano and violin, the one in A major by Faure, the Rubinstein opus 13 in G major, the Grieg G major and F major, the Dvorak F major, Beethoven D major and the last movement of the César Franck sonata in E. In conjunction with piano and cello Arthur Foote's trio in C minor and some trio waltzes by Schuett have been read, also the new suite for piano and two violins, by Moszkowski.

Walter Spry has completed the arranging of his recital program, to be played under Mr. Neumann's management in Music Hall, December 31. The prelude and fugue by Hans Huber has never been played in Chicago. The "Gondola Song," by Balakireff, is another composition that has not yet been heard here in public. The program is as follows:

Prelude and Fugue Hans Huber
Symphonic Studies, Theme, Variations and Finale, op. 13.....Schumann
Fantasia, in D minor.....Mozart
Rhapsodie, op. 79, No. 1.....Brahms
Etude, op. 10, No. 8.....Chopin
Polonaise, op. 53.....Chopin
Gondola Song Balakireff
Le Lucciole (Fireflies), Scherzo, from Souvenirs d'Italie
(Como) Leschetizky
Serenade Americaine Bruno Oscar Klein
Hungarian Rhapsody, No. 12.....Liszt

The oratorio and concert soprano, Mary Peck Thomson, with a studio at 620 Fine Arts Building, has given her entire attention to teaching thus far this season, but she will soon begin the preparation of new material for recitals, and she will probably be active during the spring and early summer under the Musical and Dramatic Direction of Chicago, managed by Anne Shaw Faulkner. She issues a pamphlet of significant notices from the daily press of Chicago, Minneapolis, Indianapolis, Galesburg, Topeka, Terre Haute, South Bend, Crawfordsville, Lafayette, and Springfield, Ill.

Since Marie White Longman's return from the recent trip to the Coast with the pianist, W. C. E. Seeboeck, and violinist, Carlye Gray, Mrs. Longman has given her "informal recital" before the Arché Club, of Chicago, where great appreciation was shown for her work. In January Mrs. Longman and the above named artists will make another tour of cities of the West.

Helen A. S. Dickinson continues her weekly art lectures for the Columbia School of Music. The recent lectures have considered the Franciscan Renaissance in philosophy, all tendencies and schools as reflected in Dante, with a discussion of his works; Giotto's school (first generation till 1370—second generation into fifteenth century), transition to new era—fifteenth century and an extended discussion of the transition artists.

The concert company of the Cincinnati baritone, Romeo Frick, gave a program, December 14, at Oak Park. Mr. Frick sang the Toreador song from "Carmen"; a "Sad, Sweet Song of Love," dedicated to him by P. A. Tirindelli,

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and Robinson's "In War." Other members of the company are the soprano, Leah Kelley; pianist, Pauline Olsen, and violinist, Otto Geiss.

The young Chicago soprano, Francesca Bisceglia, recently returned from study at the Verdi Conservatory, at Milan, gave a recital of operatic selections, December 14, in Music Hall. Edwin Schneider was the accompanist. Her numbers were from Meyerbeer's "Robert le Diable," Catalini's "La Wally," Donizetti's "Don Pasquale," Verdi's "La Forza del Destino," Mascagni's "Cavalleria Rusticana" and Puccini's "La Bohème."

The Chicago baritone, Grant Hadley, with studio in the Auditorium, and the soprano, Mrs. Loraine Decker Campbell, gave a recital for the Oak Park Club. Besides the solo groups, the artists sang two duets, Hildach's "Passage Bird's Farewell" and Hoffmann's "I Feel Thy Angel Spirit."

At a recital given in Kimball Hall by the Leffingwell Violin School the pupils' orchestra played four selections under Mr. Leffingwell, and violin solo numbers were played by Maud Herford, John Galuska, Otto Bransch, Lulu Schwamborn and W. J. Thorp.

The Choral Study Club, of Chicago, directed by Pedro T. Tinsley, gave a miscellaneous program in the Institutional Church, with the assistance of the tenor George I. Holt and accompanist Gertrude Jackson. The club sang part songs and choruses and Mr. Holt sang arias from opera and oratorio.

The author-composer, Carrie Jacobs Bond, gave a recital in Cable Hall, December 12, and presented selections from her "Tzigani Dances," "Stories in Verse," "Songs of Childhood," and "Little Songs of Color," besides a number of new and unclassified songs. Upward of two dozen compositions were presented during the afternoon.

The last two Saturday afternoon recitals by the American Conservatory presented advanced pupils of the pianists Allen Spencer, J. Clarke Williams, John J. Hattstaedt and Victor Garwood; violin pupils of Herbert Butler and Adolph Weidig, and vocal pupils of Karleton Hackett and Ragna Linne. The most pretentious number of the two programs was Kurt Wanieck's presentation of the first movement of the Grieg A minor concerto, with a second piano accompaniment played by Mr. Spencer. But much other good music was well given during the recitals. Those

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who participated in the first program were Clyde Stephens, Grace Bolster, Dorothy Lynch, Carmen Hood, Howard Preston, Mary Pearce, Ray Finkelstein, Helen Brown and Kurt Wanieck. The second program was given by George Weiler, Doris Bliss, Master Louis Schmidt, Ellen Jones, Katherine Braffette, Eleanor Elliot, Ellen Wunder, Veronica Ferguson, Helen Manning and Elma Wallace. Mrs. Karleton Hackett, Mabel Krog and Louise Robyn were the accompanists. The next program will be given January 13.

The Musical and Dramatic Direction of Chicago, succeeding the Chicago Bureau Agency of Music, announces two concerts by the Russian Symphony Orchestra under the distinguished conductor, Safonoff. The concerts will be played in late January and early February. The Russian pianist, Lhevinne, will play the Tchaikowsky B flat minor concerto and Safonoff will conduct the pathetic symphony by the same composer. The second program will bring a "Rhapsodie Hebraïque," based on four themes from Jewish home life. The Kubelik concerts in the Auditorium, already announced by the Musical and Dramatic Direction, will also occur late in January.

The baritone, Hans Schroeder; violinist, Leopold Kramer, and accompanist, Edwin Schneider, played a recital at Winnetka, Ill., under the management of the Direction. Mr. Schroeder sang compositions by Schubert, Beethoven, Schumann, Strauss, Kaun, Bruno Huhn, Meyer and Hildach. Mr. Kramer played numbers by Beethoven, Schumann, Ries, Nesvera and Nachez. The recital was the second of a series being given at Winnetka.

The soprano, Minnie Fish-Griffin, is giving a recital of songs December 19 in Music Hall under the above Direction. The soloist has the good fortune to be assisted by Mrs. Edwin Lapham and the violinist, Alexander Krauss. Mr. Krauss is playing the obligato to Mozart's aria, "L'Amore," "Il Re pastore." Among other material the program has seven songs by A. Jensen.

The Theodore Thomas Orchestra under Mr. Stock is playing its third concert of the series of ten arranged for Ravinia Theatre by the Direction. The soloist is Ella Dahl Rich, who is playing the Chopin E minor concerto for piano. The Schubert unfinished symphony is the principal orchestral work.

The more recent announcements by F. Wight Neumann, besides the Walter Spry recital in Music Hall December 31, are the evening concert in the Auditorium New Year's Day by Calvé and her company; the Galski song recital, in Orchestra Hall, January 6; a joint recital by George Hamlin, the violinist, Marie Nichols, and cellist, Elsa Ruegger, in Music Hall, January 14; a recital by Herbert Witherspoon, February 11; a recital by Rudolph Ganz, February 18, and the annual recital by Fannie Bloomfield Zeisler, at Orchestra Hall, April 15. John B. Miller will assist in the Ganz recital by singing Mr. Ganz's new manuscript cycle entitled "On the Lake." Charles W. Clark will return to America about the middle of January for a three months' tour under the exclusive management of Mr. Neumann.

May all of the good artists find many engagements in their Christmas stockings. All others to the woods, and with peace on earth, good will to them!

THE PERSISTENT INTERVIEWER.

Mme. Von Doenhoff in Wilmington.

BUSY as she is, Madame Von Doenhoff still found time to spend an evening in Wilmington, Del., last week, when her pupil, Mabel T. Rettew, soprano, appeared very successfully in a play there. Her pupil, Josephine Fletcher, who has charge of the vocal music in the public schools, gave an interesting exhibition of her work, and Madame Von Doenhoff returned to New York feeling it was time well spent.

MUSIC IN HOLLAND.

THE HAGER, December 6, 1905.

THE time was that the writer of these lines was much attacked and even blamed because he defended and protected French art and artists. Since then the public in Holland has gone much farther than I have. French music is imported and applauded by critics and audiences, even the newest and least accessible productions. A string quartet by Claude Debussy has found favor in Amsterdam, Rotterdam and The Hague. It was splendidly performed by the Paris Quatuor. Gabriel Pierné, from Paris, introduced at Amsterdam several modern French works by Magnard, Huë and himself, and led a performance of his "Croisade des Enfants," which gave so much satisfaction that he has promised another work for the excellent choir of Mr. Tiérier, who brought out his "Croisade." And now Charles Tournemire, from Paris, is in the country to lead performances of his cantata, "Le Chant de la Sirene," that won the prize of the Paris Municipality in 1903.

While we are thus enjoying to the full modern French music, the French Opéra de The Hague wisely (or not?) remains true to the old repertoire. "Le Pardon de Ploërmel" and "Le Prophète," both by Meyerbeer, were brought out and had a good reception. Flotow's "Martha" will follow soon, with "Messaline" by De Lara. In January we will have Leroux's "Le Reine Fiammette," the first novelty of the season after "Véronique" of Messager, that is coming one of these days.

The Italian Opera seems to have a good time of it at Amsterdam. The company contains many good elements; there is, however, not always time enough for rehearsals. The leader of the orchestra, Coniglio, has made an excellent impression.

In the world of concerts, we have the pick of the best artists in Europe. Viotta presented Burrian, from Dresden, and Henri Marteau, Mengelberg (heartily welcomed after his trip to America), Dohnányi and Fritz Kreisler.

Of orchestral novelties there will be plenty. Nicodé's "Variations," op. 27, came first (it is a splendid, mature work), and Max Reger's "Sinfonietta" is promised to us. That reminds me that Reger's "Variations" for two pianos have been performed by Röntgen and his wife, from Amsterdam. The public seemed to enjoy them much more than I expected, for this very interesting work is not only trying to the players, but to the hearers also. The composer will be here soon (end of this month), and play them himself with C. Wertz, and on the same night one of his sonatas with the violinist, Angenot. His trio for string instruments will complete the program of that interesting concert.

Dr. J. DE JONG.

More Engagements for Cunningham.

CLAUDE CUNNINGHAM, baritone, will sing with the Philadelphia Orchestra, Fritz Scheel, conductor, at Wilmington on January 11. On January 20, Cunningham will be in Houston, Tex., and on January 31 he is to appear with the Ladies' Musical Club at Galveston, Tex. Additional dates for Cunningham, besides those already announced in THE MUSICAL COURIER, are: January 9, Mrs. Sime's musicale in Philadelphia; January 13, private musicale in Washington; January 15, Huntington, W. Va.; January 18, Atlanta, Ga., and February 17, Orpheus Club, Fritz Scheel, conductor, in Philadelphia. Mr. Cunningham is unquestionably one of the busiest artists this season, and his manager, Fitzhugh W. Haensel, wishes the year had twice as many days as it has. "There would be enough engagements to fill them all," says Mr. Haensel.

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PITTSBURG.

PITTSBURG, Pa., December 15, 1905.

EDWARD J. NAPIER, the well known organist, gave the usual two weekly recitals at Carnegie Music Hall, December 9 and 10. The Sunday afternoon program, which was most effectively rendered, was as follows:

First Suite (three movements).....F. Borowaki
Prelude, Meditation Elegie, Marche Solennelle.....E. D'Ervy
Meditation.....E. D'Ervy
Air du Dauphin.....Roehel
Offertoire, in C minor.....Batiste
Transcriptions—
Promenade a Chatelard.....Bendel
Loreley.....Nesvadba
March Cortège.....Gounod

The choir of the Third U. P. Church gave a special musical program on Sunday, December 10. Among the numbers given were "Praise Thou Jehovah," Abt (duet for soprano and mezzo soprano); "Send Out Thy Light," Gounod; "Lord of Heaven," Rossi, and "Song of Praise" (solo for mezzo soprano).

The choir consists of Mrs. W. J. Crawford, Eleanor Mustin, Alice McCrory, Martha Weckelre and Mrs. Albert McCracken, sopranos; Robert Magill and Will A. Colvin, tenors; Mary Johns, mezzo soprano, and Roy Dickie and Ben A. Johns, basses.

Ernest C. Beatty is organist and musical director.

The Orpheus Club, of Bellevue, a new organization of much promise, gave an interesting program at Masonic Hall, Bellevue, Thursday, December 14. The following solo numbers were excellently well done by Christine Miller, Pittsburgh's foremost contralto.

On the Sea.....Buck
Absent.....Metcalfe
Spin, Spin.....Schumann
Du Bist Wie Eine Blume.....Schumann
Widmung.....Schumann
Lullaby.....Brahms
Sunset.....Van de Water
Comrades in Arms.....Adams
The Blind Girl's Song, from Giacosa.....Ponchielli
Doan Ye Cry, Ma Honey.....Noer
Lullaby.....Chadwick
Allah.....Nevin
'Twas April.....Buck
Chorus, Good Night.....Buck

Among the active members of the club are: First tenors, Henry F. Bryant, J. A. Hanna, J. H. Kell, J. Rosser, Geo. P. Morton, H. G. Lefferts, C. C. Mutzig, Otto Heil and W. A. Hanna; second tenors, E. R. Roach, A. J. Cisney, A. M. Cullis, Samuel Starkey, W. B. Johnston, C. A. White, S. Wolfe, Wm. C. Batchelor and T. E. Armstrong; first basses, H. K. Bragdon, Samuel L. Hosack, C. J. Rhine.

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Harry W. Stratton, organist, gave a recital at the East Liberty Presbyterian Church last Tuesday. His program was well selected. Mrs. H. Talbot Peterson, contralto, assisted.

Edward J. Napier presented a pleasing and effective program at the dedicatory recital of the new organ in the Bellevue M. P. Church, Tuesday, December 12.

The Woman's Club of the Sewickley Valley gave its first "Artists' Day" musical at the Edgeworth Club Wednesday, December 13. A pleasing program was given by Mrs. Lawrence Litchfield, piano; Caroline Hart, violin, and Mrs. Sturkow-Ryder, accompanist.

The Woman's Musical Club of Wheeling, W. Va., held a most successful recital Monday, December 11. Effective numbers were rendered by Elsie May Gundling, coloratura soprano; Bertha W. McCoy, mezzo-contralto; Mrs. Frank L. Hupp, Grace T. Pollack, Gertrude McConaughy, and Sara Row, pianists; Ernest Speil, violinist; and several choruses by the Choral Club. James Stephen Martin, of Pittsburgh, is director of this organization. The next public recital will be given on January 15.

The Mendelssohn Trio—Frank Kohler, violin; Fritz Goerner, cello; and Carl Bernthaler, pianist; gave the first of three concerts last Tuesday evening at Crafton. They were assisted by Rose Rothstein and F. William Saalbach. This concert was a pronounced success. The remaining two concerts will be given January 2 and March 6.

Bessie Ward and Morris P. Stephens, of Pittsburgh, furnished the musical numbers at the Elks Memorial services at Uniontown, Pa.

Gertrude Clarke, the well-known local soprano, contributed largely to the effective musical program given at the Allegheny Elks memorial services.

Everett J. Harrington, organist at Christ M. E. Church, will give a recital on Monday, December 18. He will be assisted by Frederick Cutler, basso.

PITTSBURG NOTES.

PITTSBURG, December 16, 1905.

Returning from a series of concerts in Buffalo, Geneva, Ithaca, Auburn, &c., the Pittsburgh Orchestra gave on the 15th and 16th their sixth regular concert. Last year, Mr. Paur's first season with the organization, the orchestra did splendid work; but it must be said that this season the orchestra has attained a much higher mark in every respect—especially the wind section, more especially so the woodwind and the heavy brass. Also the 'cellos are vastly improved, as we are able to judge from this program, viz.: "Scotch Symphony," Mendelssohn; variations from Suite, op. 35, Tchaikowsky; Weingartner's very effective arrangement or re-composition of Weber's "Invitation to the Dance."

The soloist of these concerts was Henry Bramsen, the first 'cellist of the orchestra. Mr. Bramsen, whose wife

made a happy debut two weeks ago, is yet a young man in everything but music. His rendition of the ultra difficult Volkmann concerto in A minor was a masterpiece, nothing less. A new (for this country) and very effective piece by Sinding, "Ritornelle," was also splendidly and humoristically rendered by Mr. Bramsen, whose accompanist, Carl Bernthaler, member of the orchestra, must not be forgotten, having made himself conspicuous several times as pianist of the orchestra.

Mr. Paur certainly deserves the praise and admiration allowed him everywhere. Both as a musician and as a man is he loved and respected by his musicians, who feel in him an irresistible "power."

E. L. W.

Hein and Fraemcke Conservatories.

TWO concerts by the music schools controlled by Carl Hein and August Fraemcke were given last week. The New York German Conservatory of Music concert at College Hall, December 13, brought vocal, piano, violin, 'cello and cornet solos, played by thirteen students—Lulu Bodani, Lizzie Golsner, Anna Fuchs, Mary Moore, Inez Turner, Hattie T. Davis, Frieda Weber, Grace M. Schadt, and A. Pero, Charles Meisel, Henry Frank, Arthur Schlobohm and Josef Landwehr. There was good variety and a high standard, both as to the compositions and the way they were performed. December 15, at College Hall, College of Music students to the number of twelve, besides a good sized orchestra class, took part in a program of nine numbers, embracing a violin quintet and solos, vocal solo, piano and 'cello solos, and closing with Auber's overture to "Maurer and Schlosser," played by the orchestra with swing. The young participants in the program were Mae Eldridge, Minnie Jones, Dorothy Taylor, Ellen Bates, Josephine Lehman, Sadie Goldstein, Rose Sindeband, Harriet Schaefer, Eva Prival, Sarah Walpa, Nicolas Kratka and Charles Tavenner.

Monday afternoon, at 3 o'clock, there was a large assemblage at the College of Music, come to meet Max Fiedler, the conductor of the last two Philharmonic Society concerts. A musicale was given. More next week.

Director Weil Achieves Success.

DIRECTOR WILLIAM WEIL, of Weil's Band, is certainly conducting his present tour with credit to himself and all concerned.

Manager Gray, of the Lyceum, Memphis, Tenn., recently wrote of the Weil concert in his theatre on November 12: "One of the most cultured audiences ever in my house heard the concert, and the remarkable enthusiasm was justly earned by the band, which is truly great."

It is to the credit of Director Weil that in the largest cities and before the most critical audiences he achieves the largest success. The result would be impossible with an indifferent program. In this connection Weil's programs show high quality. His treatment of Wagner, Rubinstein and other moderns is brilliant. A number of usually caustic critics have conceded that Weil's presentation of Rubinstein's descriptive "Triumphale" (Moscow, 1812) is a piece of masterful direction. Weil exercises admirable discretion in his programs by avoiding a preponderance of heavy numbers and providing sufficient that is so called "popular" in the sense that it is bright, stirring and picturesque, such as best interests and delights an audience of diverse tastes.

Every director knows the difficulty of compounding a program that will please everyone. It is a pleasure to note Weil's success in this direction, as well as his complete artistic success with his organization as he proceeds through the country.

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COLUMBUS.

COLUMBUS, Ohio, December 12, 1905.

MAUD WENTZ MACDONALD and **Edith Sage Macdonald** gave a duet concert in Bellefontaine last week. **Charlotte Robinson** was the accompanist.

At last we are to have our new Memorial Hall. January 4 is set for the dedication, at which time the building will be turned over to the County Commissioners, who will then, according to an agreement, place the auditorium part under the management of the Board of Trade. The music hall is said to seat 4,500, so there will be no more difficulty about popular prices for good concerts. The inaugural ceremonies and ball will usher Governor-elect Pattison into the gubernatorial chair on the 8th, which clears the field for the first members' recital for the Women's Music Club Tuesday afternoon, the 9th, at 3 o'clock. The three postponed recitals will follow in close succession until February 13, when the calendared dates will be met and the regular season resumed. January 9 the first club recital will be given by the following members: Grace Hamilton Morrey, Olive Neil, Edith Bratton, Elizabeth Thompson Wilson, Theodora Wormley Rogers and Clara Denig Genmender. The third artists' recital will take place on the evening of January 16, at which time **Felix Fox**, pianist, will be assisted by **Reginald L. Hidden**, violinist. These two artists were fellow students in Leipzig and Berlin, Mr. Fox afterward going to Paris, and Mr. Hidden to Prague.

The Pittsburgh Orchestra will return to Columbus February 5 under the auspices of the Children's Hospital.

Kubelik will give a concert in Memorial Hall, January 18. **Kubelik** created quite a cult when he played here on his first American visit, so his return will doubtless be a brilliant event.

The Columbus Symphony Orchestra will give its first concert early in February. **Franc Ziegler** is director.

Elizabeth Thompson Wilson gives a drawing room musicale at the home of Mrs. Joseph Jeffrey next week, Thursday.

The churches are all busy with preparations for elaborate Christmas music. Augmented choirs, addition of orchestra at the Cathedral, and two or more strings added to other church choirs make more beautiful the programs presented. In First M. E. Church a harp will be used in several numbers which require celestial effects. The glad holiday season will bring joy to many, and the beautiful music in the churches is free to whosoever will come to hear it.

The Humboldt Verein have a good program for Sunday night.

Grace Hamilton Morrey, our gifted young pianist, gave two concerts last week in Denver, one in Colorado Springs, and will give one in Washington, D. C., in the near future. Mrs. Morrey, as **Grace Hamilton Jones**, lived in Washington, where she was esteemed as a pianist of talent and extraordinary ability before she went to Vienna to study under the master **Leschetizky**. She has been the most bril-

liant pianist in Columbus since she came here a bride from Vienna seven years ago. Her meeting with Dr. Charles Bradfield Morrey in Vienna, where he had gone for advanced study for his department of Physiology in Ohio State University, was a romantic one, the affair culminating in marriage in Vienna, and subsequent transplanting to Columbus, where she became at once, by reason of her gifts and personal charm, one of the delights of the university coterie. Mrs. Morrey has steadily grown stronger musically, and now has a remarkable repertory, which contains besides the standard piano solos, a large number of novelties of the French, Scandinavian and Russian school.

ELLA MAY SMITH.

ASHTON AGAIN.

44 HAMILTON GARDENS, ST. JOHN'S WOOD, N. W., LONDON, December 3, 1905.

To The Musical Courier:

In November, 1900, I wrote a letter to the press, stating that one of the most interesting and memorable houses in all London was undoubtedly No. 25 Brook street, Mayfair, where that great and mighty tone poet, **George Frederick Handel**, lived for about thirty-eight years until the day of his death (April 14, 1759). I then complained that the memorial tablet which adorned this house had become so dirty, and the inscription so undecipherable, that it was about time that this tablet be thoroughly cleansed and renovated. Well, what has just happened to Handel's dwelling house, this precious and unique relic of the past, and one which Londoners, I should have thought, would guard and keep sacred for centuries yet to come? The whole lower part of the house has been turned into a common shop by a so called "decorative artist," the original doorway completely demolished, and even the renovated tablet taken away, with the result that the beautiful old house, which was splendidly preserved, has been spoilt beyond recognition. After this incredible occurrence, one may now expect anything in the way of disgraceful and wanton vandalism.

Yours very obediently,

ALGERNON ASHTON.

Birdice Blye at Arts Club.

NATIONAL ARTS CLUB members filled the clubhouse to hear **Birdice Blye's** artistic piano recital last Wednesday evening. Madame Blye's playing of Brahms' intermezzos and the "Variations Serieuses," by Mendelssohn, and her Chopin group not only displayed refined and graceful qualities, but revealed her extraordinary technique. Her closing numbers were well chosen and further showed her supreme command of the piano.

Her program was:

Intermezzo, op. 118, No. 1.....Brahms
Intermezzo, op. 117, No. 1.....Brahms
Variations Serieuses, op. 54.....Mendelssohn
Ballade, op. 23.....Chopin
Etude, op. 10, No. 3.....Chopin
Scherzo, op. 39.....Chopin
Polonaise.....Tchaikowsky-Liszt
Mazurka, op. 75, No. 10.....Rubinstein
Lyric Etude, op. 3, No. 9.....E. E. Freer
Arabesque sur des themes de J. Strauss. An der schoenen Blauen Donau.....Schulz-Evler

Madame Blye's dainty hands make a strange contrast to the tones that she drew from the instrument. Her artistry was never more compelling, and, as usual, her unconventional program contained something for each listener. New Yorkers will welcome more visits from Madame Blye.

The Russian Symphony Orchestra.

THE Russian Symphony Orchestra's opening novelty, at its Carnegie Hall concerts of Saturday evening, December 30, and Sunday afternoon, December 31, will be **Jean Sibelius'** tone poem, "Finland." This is the recent and considerable work of a composer already known to New Yorkers through his orchestral legend, "Lemminkäinen Journeys Homeward," played in 1902 by the Philharmonic Society. Sibelius is reckoned by the Finns as their best living creative musician. He was born in Tawastehus, Finland, December 8, 1865, and studied the violin and composition in Helsingfors, Berlin and Vienna, his masters in the Austrian capital being **Fuchs** and **Goldmark**. The orchestral legend named above dealt with the return home of the Finnish warrior hero, **Lemminkäinen**, after exhausting adventures. The new tone poem, "Finland," though without explanatory sub-title, seems to set forth an impression of the national spirit and life. Its form is not unconventional; its themes are stated and developed in symphonic fashion. A characteristic rhythmic figure appears with marked frequency, a quick succession of eighth notes, the first one dotted. **Wassily Safonoff** suggested this tone poem to Conductor **Modest Altschuler** for performance by the Russian Symphony Society. It is said to show the same beauty of orchestral color that was widely commented upon here when the "Lemminkäinen" was played.

In the "Caucasian Sketches," by **Ippolitoff-Ivanoff**, of which two movements are to be performed by request, owing to their popularity in the Russian orchestra's two previous seasons, a pair of novel kettledrums will be used. They are like the ordinary tympani, but very much smaller, so as to permit the sounding of notes an octave above the usual register, which latter extends from F below the bass clef to F on the fourth line. These are Caucasian instruments, and they are used by **Ippolitoff-Ivanoff** as one of the factors in his musical picture of a Caucasian village of cliff dwellers. The Oriental note that pervades the Caucasians made a deep impression upon this composer in the years he spent in Tiflis as conductor of the opera. In the first of these sketches, "In the Aul" (or village), solos for the muted viola and the English horn are used like answering calls from one rock dwelling to another, and the resemblance between the tones of these two instruments is made strikingly apparent.

Another number has been added to the program of these two concerts. Besides arias from Tchaikowsky's "Pique Dame" and Rubinstein's "The Demon," Mr. Campanari will sing an excerpt from Tchaikowsky's one act opera, "Iolanthe," with an Italian text made for this occasion. **Maud Powell** will play the new Arensky violin concerto and the other orchestral numbers will be the third act of Rimsky-Korsakoff's opera, "Christmas Eve," and the "Rhapsodie Hebraique" of **Zolotaryoff**.

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BRUSSELS.

BRUSSELS, December 8, 1905.

FRIDAY evening there was a choice of three concerts at the Cercle Artistique, the well known Lula Mysze-Gmeiner was announced in a joint program with Madame Kleeberg-Samuel; at the Salle Grand, Thaumont and Broquet devoted the evening to Beethoven's sonatas, and MacMillan, a Chicago boy and pupil of Thomson, played in La Grande Harmonie. The latter had a good audience considering the other attractions. He played the Bach chaconne with a round, full tone, and in Paganini the difficulties were readily surmounted by him. Nardini's "Allegretto grazioso," and a minuet of Mozart were given with exquisite grace and charm. This very talented young violinist leaves shortly for an extended tour in the United States and Canada. He was assisted by Bessie Cartwright of the Queen's Hall Ballad Concerts.

Stefi Geyer fully deserved the success she enjoyed at the Concert Populaire on Saturday and Sunday. Though she has yet much to learn, she plays with the greatest facility and ease. Her left hand is remarkably agile, and her bowing, in spite of a visible stiffness of the arm, is sure and well developed. Weakness of tone in passage work, and at times an indifference in cantilena playing, are the evils she must guard against. The difficult Goldmark concerto was played by the young Hungarian with great dash and brilliancy. Her interpretation of Saint-Saëns' "Rondo Capriccioso" was very national in character, and though enjoyable lacked the French grace and charm. Her success was so great that a recital is announced for December 13, when she will play Brahms, Paganini, and a number of small pieces.

Again three "première auditions" from the orchestra! Are we never again to hear a Schumann overture, a symphony of Papa Haydn, or one of the immortal nine of Beethoven? The opening number, a symphonic sketch of Debussy's, called "The Sea," was excellent and highly descriptive. "Paris," by Frederick Delius, is a symphonic poem, supposed to describe the great city at night. Delius is an excellent composer, of advanced musicianship, but this work of his is far too long drawn out. Some of the themes bear a great resemblance to certain of Massenet's but that could be overlooked were the work as a whole to be highly praised. It is only fair to the composer, however, to state that Dupuis as a conductor fails to do justice to modern music. He lacks the fire and dash which mark the Ysaye concerts (one is inclined to comparison) for there are only the two series of concerts given each year), and when the instrumentation is complicated he is apt to lose the thread of musical thought. This discrepancy was also noticeable in a fine composition, "Morgane," by Aug. Dupont fils, which closed the program.

Ysaye leaves Tuesday next for Berlin, where he will play on December 26. Due to the disturbances in Russia, he has given up a two months' tour of that country, which was to have included all the large cities.

An unusual concert was given in the enormous hall of the school of Schaebeck (Brussels) Tuesday evening. The program, save for two solos played by Ysaye, who very generously gave his services (the fête was for the benefit of the Red Cross Society), was essentially choral in character. There were choruses for women's voices, for children only, for mixed voices, and almost every possible vocal combination. The program was long, but not tedious, due to the excellent ensemble and the variety. The soloists were Miles. Poirier, Latinis, Vandeneysde, and Messrs. Demest and Achten. The children came in for a large share of the applause, and they well deserved it. "La Belle Jardinière" and "Le Jeu du chemin de fer," both by Dalcroze, were especially liked by the large audience. Ysaye's numbers consisted of a Handel sonata, in which his brother, Theo. Ysaye, assumed the piano part, and the well known

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APOLLO CLUB.

Second Season, 1905-06.
"Messiah," December 28. Soloists: Mme. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Eldon Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

ballade and polonaise of Vieuxtemps. At the close of the latter the entire hall rose as one man and gave the great violinist a tremendous ovation, while the children from the gallery showered him with roses. After numberless recalls the enthusiasm was unabated, so he gave as encore his own composition, "Rêve d'Enfant." It was a most successful affair, artistically and financially.

The recital of Mme. Clotilde Kleeberg-Samuel last evening was most enjoyable. The refined pianist devoted her entire program to Beethoven.

Massenet's new opera (and the best, according to some critics), "Cherubin," will be given at La Monnaie shortly, when the Brussels public will have an opportunity to judge its merits. The composer has promised to conduct at the first representation.

NEW ORLEANS.

NEW ORLEANS, December 14, 1905.

It is rumored that New Orleans will have three of Calvé's twenty-five weeks of grand opera next season.

Jane Foedor, ex-prima donna soprano of the French Opera Company for three seasons, and well remembered as the creatrix of Anita ("La Navarraise") and of La Gioconda, will locate here this winter. Madame Foedor will devote herself to teaching. There is a possibility of the singer's occasionally joining the French opera troupe, which is in sore need of a forte chanteuse, and which Madame Foedor's assistance would materially benefit. While never a great artist, she was one of the conscientious, pleasing kind, who, if never thrilling her hearers, always gave them a feeling of satisfaction.

The Scriptural cantata, "Under the Palms," was given December 11 at the Carondelet Street Church, under the musical direction of T. O. Adams, and was heartily received.

According to discriminative opinion, the two best performances yet given at the French Opera House have been those of "Manon" and "La Vie de Bohème." Saturday "I Pagliacci" will be played in addition to "Cavalleria Rusticana." Between the two operas there will be a ballet, called "Le Printemps," specially arranged by Sig. Belloni, and danced by the star dancer, Stella Bossi. "Siberia" is in active rehearsal.

Reisenauer, Bauer, Fannie Bloomfield Zeisler, Calvé and the Savage Grand Opera Company!—what a treat in store alike for professional and dilettante!

The New Orleans Choral Symphony Society requires a specified sum before it can lay out its program for this season. If the amount cannot be raised the society will be silent this year. It seems a pity that so worthy an institution is not supported by those to whom good music offers especial delights. New Orleans needed just such an organization, and now that she has it, is acting indifferently toward it. Let us not forget that we need familiarization with some of the great cantatas, oratorios and symphonies, and that the only medium for this accomplishment is the Choral Symphony Society.

R. Emmet Kennedy, whose lyrics have appeared in the principal local papers, is a musical composer of decided talent. By way of novelty Mr. Kennedy intends publishing his interesting collection of negro hymns and melodies, many of which he has obtained from the original source of inspiration.

Eugenie Wehrman is playing in Boston.

HARRY B. LOEB.

Charlotte Demuth-Williams Under Mr. Stock.

THE gifted and very musicianlike violinist, Charlotte Demuth-Williams, of Chicago, has been engaged as one of the soloists for the Ravinia Theatre concerts by the Theodore Thomas Orchestra under Frederick A. Stock. She will play with the orchestra in March. In February she will spend some weeks in the East, principally in New York. Her card will be found in this issue in the Chicago directory of artists, and correspondence will reach her addressed to her home or her managers of the Musical and Dramatic Direction, Fine Arts Building. A pamphlet of press notices from German, French and American cities will indicate the sterling qualities of her work and will be mailed on application.

SAN FRANCISCO.

SAN FRANCISCO, December 14, 1905.

THE San Francisco Musical Club entertained a large audience on the afternoon of December 7 at Century Hall. Selections from "The Christmas Oratorio," by Johann Sebastian Bach, were very creditably sung by a chorus of twenty-five voices and a string orchestra under the direction of Dr. H. J. Stewart. It is the first time this oratorio has been given, even in part, in this city. The soloists were H. L. Perry, bass; Blanche King Arnold, contralto; Florence Darby, soprano, and Mrs. William Jenkins, also soprano. Bach's sonata for violin and piano was also given by L. Florence Heine and Ada Clement. Julia Tharp performed Bach's "Italian" concerto. The program proved to be of unusual interest. Their next concert will be given December 21.

The concert of the Oakland Orpheus Club (male voices) Tuesday evening was exceptionally successful. The program was given in a praiseworthy manner and the theatre was filled to the doors with an appreciative audience. The club is directed by Edwin Dunbar Crandall and accompanied by Mrs. A. W. Moore. The club was assisted by a number of contralto voices. A special feature of the program was the violin ensemble, consisting of twelve advanced pupils of Alexander T. Stewart.

The ninth annual concert of the Unitarian Club of Alameda took place at Unitarian Church Wednesday evening, November 22, the following artists taking part: Daisy Cohn, soprano; Charles Couture, tenor; Cantor E. J. Stark, baritone, and the Valesca String Quintet, consisting of Miss V. Scharht, first violin; Miss E. Mordhorst, second violin; Mrs. Bellman, viola; Miss M. A. Lewis, violoncello; Mrs. M. K. Fitzsimmons, harp, and Fred Maurer, accompanist. Cantor E. J. Stark, the baritone, sang "Die Uhr," by Loewe.

The Saturday Club, of Sacramento, Cal., entertained their friends at a recital December 9, it being the 119th recital.

PROVIDENCE.

PROVIDENCE, R. I., December 16, 1905.

A WELL attended piano recital was given last Thursday evening at Room 517, Butler Exchange, by Eleanor R. Schofield, a pupil of Frank E. Streeter. Mrs. Frank E. Streeter, soprano soloist of the Mathewson Street Methodist Church, contributed two charming songs that added much to a very pleasant musical evening.

A recital was given last Thursday evening by the pupils of the music school of which Anne Gilbreth Cross is director, at the rooms of the school in Butler Exchange. The following pupils took part in the program: Elizabeth Vaughan, Gertrude Lawson, Celia Spicer, Mabel Baird, Loula Cox Payton, Edith Gyllenberg, Corena Clegg and Blanche Greenwood.

The Hans Schneider Piano School gave its thirty-fourth pupils' recital Thursday night in the recital hall of the school before a large audience.

A large audience patronized the Emma Eames Concert Company, which appeared at Infantry Hall last Tuesday evening. The success of the concert is largely due to Dr. Jules Jordan, who assumed the local management, and who also conducted the Arion Chorus in Gounod's "Gallia," the closing number on the program, Madame Eames singing the soprano part.

The Laurel Male Quartet, who are booking a number of engagements in Providence and vicinity, is an excellent organization, and their work is especially characterized by the smooth, even singing of its members, whose voices blend exceptionally well.

Arrangements are being completed for the early appearance here of Carl Lamson, a young Boston pianist of considerable merit, whose work is said to compare favorably with some of the best concert pianists now before the public.

Marie Hall at Metropolitan.

MARIE HALL, the violinist, scored a big success at the Sunday night Metropolitan Opera concert. She played brilliantly, as usual, and was enthusiastically recalled and encored. At the same concert Heinrich Zoellner led an excerpt from his opera, "The Sunken Bell," and solos were provided by Fremstad, Jomelli, Bars and Journet. Franko conducted splendidly.

CALIFORNIA ADVERTISEMENTS.

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MUSIC IN CANADA.

86 GLEW ROAD,
TORONTO, December 14, 1905.

Like a full grown blossom, a rose
Of a hundred vivid petals,
The orchestra glooms and glows,
Each instrument a leaf
That its place in the circle knows.

—Serauus.

The ensuing letter to the Ottawa Evening Journal gives opportunity for serious contemplation. As may be surmised, a somewhat animated discussion is being carried on in the Canadian capital at present:

MR. EDITOR—Referring to the recent articles that have appeared in the papers since the production of the "Pirates of Penzance," it certainly seems strange that a local orchestra of the requisite number of good musicians (say 10) could not have been secured in our own city to have given a good rendering of the music. Even if they were not as good musicians as the Montrealers the result would, I am inclined to think, have been far more satisfactory, because they could have practiced frequently with chorus and soloists, and doubtless, for this reason, followed them more closely at the performances. Who was responsible for going outside the city to secure foreign talent? and why was it done? It seems to me a slur on our local talent. It may be that someone at the head of the opera company who had to engage the men is not popular with the Ottawa musicians and that many of them would not play for him. Let us hear about this. What has occurred certainly does not tend to create a friendly or good feeling among our musicians.

INSTRUMENTALIST.

Ottawa, December 6, 1905.

To Sing or Not to Sing?

Were the "musicians who caused discord," as a sensational heading puts it, justified in their action? This is a question for the editor of THE MUSICAL COURIER to answer. A special press dispatch has explained the case as follows:

ST. CATHERINES, December 13.—Four English musicians, Madame Beatrice Langley, violinist; Miss Myrtle Meggy, pianist; Miss Hope Morgan, contralto, and Stanley Adams, baritone, refused to give their program at the Veterans' Association annual concert at the Opera House last evening if Leroy Kenney and Bert Harvey, two Toronto comedians and comic singers, were allowed to take part.

Messrs. Harvey and Kenney were down for several comic songs, the Veterans' letter telling the English people about the addition of the comedians to the program failed to reach them and they got a surprise when they saw the names on the program on arrival at the Grand last night.

It was finally decided after quite a long debate to give the program without the funny men, but the gods received the announcement by Chairman O'Donnell with exceedingly bad grace, the gods and even some people downstairs displaying their indignation all through the evening, hissing and hooting the Old Country people when they appeared on the stage.

After the musicians had gone through their part of the program, Mayor Sweet announced that the funny men would give theirs. They did, and were given a great reception.

The English musicians in excuse for their action declared that they had never before performed alongside of comic singers and they never intended to. Their action has created a great deal of indignation here.

Ottawa.

"The Red Feathers," a march by Lieutenant Rogan, of the Canadian Governor-General's Foot Guards, was played by command of King Edward at the guard mounting which recently took place in the quadrangle of Windsor Castle. It was listened to by the King and Queen, and by the King of Greece and other members of the royal family. Colonel Codrington, the regimental lieutenant colonel of the Coldstream Guards, has heard "The Red Feathers," and both he and the officers of the regiment have expressed admiration for it.

Writes an Ottawa critic:

There are rare hours in the lives of all of us when we ascend to the mountain peaks of experience—"When our souls in glad surprise to higher levels rise." It was the witchery of Marie Hall's bow that performed this miracle on Monday evening last (December 4).

E. Hiscott, formerly bandmaster of the Seventh Fusiliers, London, Ont., has been appointed bandmaster of the Forty-third Regiment, P. W. R., Ottawa.

The Morning Musical Club's concert of December 14 has been postponed until December 21, owing to the death of a former president, Mrs. Charles A. Eliot. The program is under the direction of Mrs. A. May, the performers including Miss Jolliffe, Miss Bourne, Inez Whelen, W. Wright Symons and Helen Ferguson.

A quartet consisting of Mrs. H. Oswald Wright, Berta Ostrom, E. L. Horwood and Charles Watt will sing Liza

Lehmann's "Daisy Chain" in Knox Church lecture hall to-night. Margaret Halkett, pianist; Donald Heins, H. Pudicombe and Elise Tye will take part in the program, which includes miscellaneous numbers.

Toronto.

Charlotte Beaumont Jarvis, the gifted Canadian musician and poetess, is contributing to the world of literature a very attractive book, entitled "Leaves From Rosedale." This work will be brought out before Christmas by the William Briggs Publishing Company, of Toronto.

The Women's Musical Club gave a miscellaneous recital at its regular meeting on December 7, when the excellent program was arranged as follows by the executive committee:

Piano, Prelude in E minor.....Raff
Miss Drummond.
Songs—
Stanzas (With Violin and 'Cello Accompaniment).....Flegier
Violin, Miss Lena Hayes; 'Cello, Miss Winlow.
I Hid My Love.....Guy d'Hardelot
Madame de Diaz-Albertini.
Trio, for Piano, Violin and Violoncello, D minor (First Movement).....Mendelssohn
Miss Grawski, Miss Archer and Mr. Saunders.
Piano, Cantique d'Amour.....List
Mary Caldwell.
Violoncello—
Norwegian Melody.....Van Goens
Scherzo.....H. S. Saunders. Accompanist, Miss Wylie.

Songs—
La vie est vaine.....Clayton Johns
Ich liebe dich.....Schultz
Spanish Folk Song.....Rogers
At Parting.....
Madame de Diaz-Albertini.

Grace Boulton is the club's capable secretary.

Stewart Houston received word today from Walter Damrosch that the New York Symphony Orchestra, which is to visit Toronto January 29 and 30, and to appear with the National Chorus, will be composed of eighty-one players. This will be the largest orchestra that has ever come to Toronto.

The Toronto Clef Club has elected these officers for the present season: J. D. A. Tripp, J. M. Sherlock, Frank E. Blachford, Edmond Hardy, Dr. Anger, Rechab Tandy, Frank S. Welsman, A. S. Vogt and A. T. Cringan.

An excellent recital was given in the hall of the Toronto College of Music December 2 by pupils of Dr. Torrington.

Madame Galski's first appearance in this city, Saturday evening, December 9, aroused much enthusiasm among those who were so fortunate as to hear the great prima donna.

At its most recent meeting the executive committee of the Toronto Exhibition was authorized to secure a strong musical attraction for next year and to arrange for another art loan exhibit. Dr. J. O. Orr is president of this exhibition, which takes place in September of each year. The musical attraction mentioned will no doubt be a band.

Mrs. Adamson, violinist; Harry M. Field, pianist, and Paul Hahn, 'cellist, now constitute a new Beethoven Trio.

Soloists in the Yuletide production of "The Messiah," by the Festival Chorus and Orchestra, under the direction of Dr. F. H. Torrington, December 28, will be Eileen Millett, Grace Carter Merry, E. C. Towne, of Chicago, and Ruthven McDonald.

The Sherlock Oratorio Society is preparing to give "Samson" at Massey Hall in January.

From all parts of Canada inquiries for organists are constantly being received by the Toronto Conservatory, and there are several important vacancies to be filled immediately. Candidates may send testimonials, with applications stating qualifications and experience, to the Conservatory office.

The Hon. Justice MacLennan, who will now reside in Ottawa, has resigned the vice presidency of the Toronto Conservatory, greatly to the regret of directors, staff and

students. The Rev. J. A. Macdonald, editor-in-chief of the Toronto Globe, has been chosen to fill the vacancy caused by this resignation, and W. K. George, another distinguished Canadian, has been appointed a member of the Conservatory's board of directors.

Marie Hall, the violinist, has accepted a return engagement at Massey Hall, January 13.

The Toronto World, of December 3, contains a large and attractive likeness and an appreciation of Emily Selway, a graduate and gold medalist of the Toronto Conservatory.

Mrs. Arthur Downing, formerly Annie M. Stone, has resumed her studies and teaching. Mrs. Downing is an advanced pupil of Frank S. Welsman.

The regular meeting of the Women's Canadian Historical Society took place in the Conservatory Lecture Hall on December 7, the program including a paper on "Early Women of Canada" and a reading by Miss Edgar. The efficient secretary is Miss FitzGibbon.

Nora K. Jackson has been giving evidence of her versatility of late by writing a number of clever articles in reference to musical subjects. As a composer, also, she displays knowledge and ability. But Miss Jackson's specialty is vocal instruction, and she is securing excellent results at her Nordheimer studio.

Guelph.

"Salvator," a Christmas oratorio, composed by a talented local musician, Mrs. Gardiner Harvey, Mus. Bac., will be given at St. George's Church on Monday and Tuesday evenings, December 18 and 19.

London.

Gwendolyn Anthistle, elocutionist, who has just graduated from the London (Ont.) Conservatory and School of Music, gave a successful recital at the Auditorium on December 12. The assisting artists were Gertrude Huntley, Inez Campbell and Charles Percy.

The English Grand Opera Company, consisting of Hope Morgan and other artists, will sing at the London Grand Opera House on December 19.

Winnipeg.

The performance of "The Ten Virgins" in Augustine Church on the evening of January 1 is an event of special interest. Glenn Hall, tenor, will take part.

"For the recital to be given on the evening of January 2 by Mr. Hall," writes a local critic, "it has been suggested that a portion of the program should be made up of request numbers. When in the city on a previous occasion Glenn Hall sang 'If With All our Hearts,' from 'Elijah,' in a manner comparable with such noted English tenors as Ben. Davies and William Green, and, in response to repeated requests, he will again give this exquisite air."

Vancouver.

A women's musical club has just been organized in this city. Eleanor Dallas Peter, Mus. Bac., is one of its leading members.

The piano recital recently given by Mrs. Walter Coulthard was an artistic event which aroused much interest.

Douglas Bertram in Ontario.

Mr. Bertram came as a stranger, with little heralding, but he soon demonstrated his skill as a pianist. He is an accomplished executant and easily surmounted the technical difficulties of his selections. Mr. Bertram is evidently best at home in works requiring a broad, powerful rendition, for his tone is big and sonorous; but he, nevertheless, showed to much advantage in the sympathetic passages. The audience was greatly pleased with his artistic playing and recalled him several times.—Hamilton Times, November 22, 1905.

Douglas Bertram won the unstinted admiration and approval of the musical people privileged to hear him when he played at Nordheimer Hall, several weeks ago. Last night he more than sustained his reputation, playing in a masterly manner a program that made severest demands upon his technical and interpretative abilities. Always in his playing there is the suggestion of reserve power and capacity for further development. One of the most striking characteristics is the beautiful quality of the tone produced, pure, clear, resonant, of melting douceur in the pianissimo passages, the last quality being strongly marked even in the fortes.—London Free Press, November 23, 1905.



MAUD POWELL

United States and Canada, 1905-06.

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BALTIMORE.

BALTIMORE, Md., December 14, 1905.

LUCIEN ODEND'HAL, as vocal professor, is one of those musicians who has constant satisfaction in the line of securing positions for his efficient pupils or in having such pupils engaged in profitable positions. This is one of the greatest rewards a teacher can have, especially a sensitive nature as that of this French artist.

By actual count some twenty-nine singers are at present engaged in Baltimore churches who have been trained in the Odend'hal studio. This does not include many in advantageous places upon the stage or teaching. Of the former are:

Franklin Square Presbyterian, Mabel Garrison, soprano; Violet Kittelhouse, contralto. First Lutheran, Mrs. Scott, soprano; Cora B. Janeway, alto. St. Martin's, Mr. Hofstetter, tenor, and the alto. St. Patrick's, Mrs. McCoy, soprano; Miss A. Hyson, alto. First Methodist, Eva Adams, alto; Chas. Woods, tenor; Chas. Parrish, basso. Central Presbyterian, Elsie Davis, soprano; D. Hill, basso. St. Ignatius, Mrs. Allen, soprano; Carlotta Nicolai, alto. St. Mark's Lutheran, Ella Day, soprano; Mr. McAilbin, basso. Emmanuel Church, Mrs. J. Gardner Stewart, soprano; Eleonor Chase, soprano. Franklin Square Presbyterian, Emile Odend'hal; Mrs. Lansdale, alto. Grace Episcopal, Mrs. Groppe, alto. Cathedral, Helen Rosendale, soprano; Harry Furst, basso. Westminster, North avenue, Robert Hook, basso. Holy Innocents', Miss A. Liersen, soprano; Mr. Reese, tenor. Roland Park M. E. Church, Alice Ginn, soprano. St. John's M. E., Miss L. Adams, soprano; Miss McAuley, alto; N. Carter, tenor. Church of the Messiah, Mrs. Edmunds, soprano. Lutheran Reformed, Mr. Damker, tenor, precentor. First Presbyterian, Miss Wiedenhold, soprano; Mattie Wilcox, Mabel Flaherty, altos. Universalist, Fonia Wilson, soprano. Eutaw Place Baptist, male quartet. Christ P. E., Katherine Burrows, soprano. Ascension Church, Mr. and Mrs. Bailey, alto leader and basso. Eutaw Place Synagogue, Mrs. Stewart, Miss E. Chase, Miss Garrison. Madison Avenue Synagogue, Mrs. C. B. Janeway, Miss Nicolai, altos. Waverly M. E., Miss Burkhardt, soprano; Mr. Flitton, baso. St. Ann's Catholic, Miss Desch, soprano; Miss I. Smith, alto. St. Vincent's, Miss F. Claus, soprano. Grace M. E., Mr. Horn, baritone.

As vocalist, Jennie Gardner Stewart has been exceptionally successful this season, and is correspondingly happy. At a concert in Seaford, Del., Mrs. Stewart was enthusiastically applauded in many numbers. Dr. B. Merrill Hopkinson and the gifted pianist from the Peabody Conservatory, Rosina Morris, of St. Joseph, Mo., were artists upon the same program. Recently, upon two days' notice, Mrs. Stewart sang in the oratorio of "St. Paul" in the Church of the Ascension. Dr. Hopkinson was baritone on this occasion also. In teaching, this singer has more than ordinary success. She loves it, has high aims and knows how to impart what she knows. She is a delightful woman personally, full of life and enthusiasm, which many musicians

so sadly lack. What can be put into music of all things without enthusiasm?

Barth Wirtz, 'cellist, a recently acquired member of the Peabody faculty, had genuine success in his recital, given last week at the conservatory. The Baltimore Evening Herald, in speaking of the recital, says:

"Mr. Wirtz is in every sense of the word a decided acquisition to the local musical world. He possesses tone technique, musicianly qualities, and, above all, temperament. As a player, he is not only eminently satisfactory, he is intensely satisfying. His work upon his instrument is artistic, but it is his interpretation that goes to the hearts of his hearers. He places the message of the composer before the audience with all the poetic attributes appertaining to the various works. As chamber music player and as soloist he is greatly praised. The program of the occasion in question contained Mendelssohn's B flat major sonata, adagio and allegro of op. 70 of Schumann for piano and 'cello, Boclmann's 'Variations Symphoniques,' a Vieuxtemps andante, a Mendelssohn scherzo in E minor, the song 'Suleika,' transcribed by Liszt, and some Chopin numbers. Clara Ascherfeld was pianist and sustained the 'cellist."

Washington, D. C., already wishes Mr. Wirtz to teach there on certain days. This has already been suggested to the artist, and may soon be fulfilled. Washington, it seems, is in need of 'cellists.

A complete catalogue of the compositions of Harry Patterson Hopkins, one of the gifted creative artists of Baltimore, gives a list of which American musicians may well be proud. Lyric sketches, four songs for soprano, two brilliant concert pieces for the piano, two tone poems, a piano suite, choruses, masquerade dances, and smaller piano compositions are among the writings. Mr. Hopkins is a Baltimorean born, commencing his education in the Peabody, and studying abroad under Antonin Dvorák himself. His composition has been seriously treated by the Seidl Orchestra, the Manuscript Society, Chicago; Beethoven Chorus Class, Baltimore; Herbert's Orchestra and Baltimore Symphony Orchestra, among others.

Justice for Musicians.

THE churches have done a great deal to improve the musical portion of their services by recognizing that the musician and singer must receive compensation for performing on Sunday as well as week days, the same as the minister and the janitor, which is a great step toward higher art. If you wish good music you must pay well for it or you do not hear it. The theory that all singers should sing in church for the love of it and as a sacred duty is well enough for amateurs, but it does not buy a loaf of bread. Furthermore, the professional musician, who gives services in public for nothing, degrades the art and makes it that much more difficult for himself and his professional brethren to obtain a living.—The Nashville Banner, December 2, 1905.

NATIONAL CONSERVATORY OF MUSIC.

SEMI-ANNUAL entrance examinations at the National Conservatory of Music will be held Saturday, January 6, from 2 to 4 p. m. Also, evenings on January 4 and 6 from 8 to 9 o'clock. Jeannette M. Thurber, the founder and president of the conservatory, and the leading members of the faculty will personally direct the entrance trials. The following article on "Musical Education," from Mrs. Thurber's pen appeared in the Musical Annual of the New York Commercial:

I have never been able to understand why the state, which provides so liberally for education in the three "R's" and the higher branches, has never done anything for music, except in so far as the elementary instruction in public schools is concerned, to which only a few hours a week are devoted. More help, surely, should be provided for an art which plays so prominent a role in our daily lives as music does. On this subject the most erroneous ideas are current. Most people look on music as a mere pastime, if not a luxury and a foolish indulgence. They forget that our churches feel the absolute need of music; that music is never absent at weddings and funerals, at political and other meetings; that in the army, music is one of the most stimulating, encouraging and sustaining agencies; that it gives a living to hundreds of thousands of women and men; that it is an unfailing source of harmless, refining social entertainment; that it is, in brief, one of the most powerful forces for uplifting the human race to higher ideals.

The fact that this art should be so shamefully neglected on the educational side induced me, some twenty years ago, to establish a conservatory. It may have seemed, and doubtless did seem to many, an over ambitious thing for one woman to undertake a task which, when the Leipzig Conservatory, for instance, was founded, required the services of Mendelssohn, Schumann and other giants. However, since the plans for an efficient high school of music were perfected long before my day in Italy, France and Germany, I was able to benefit by the European institutions.

The Paris Conservatory, in particular, was the model upon which I planned the National Conservatory. Year by year I endeavored to approach nearer to my ideal in various details, yet I am proud to say that the faculty, headed by Rafael Joseffy, is today the same as it was when the National Conservatory was founded twenty years ago. Equal attention has been given to the vocal and instrumental departments, while the National Conservatory Orchestra (which has had such eminent men for its conductors as Dvorák, Van der Stucken, Paur and Leo Schulz) has supplied all the leading American orchestras with first class players. This class has always been free, as the young men needing this kind of instruction seldom have the means for paying for it.

I have found the work of presiding over a conservatory so fascinating that I have for years given nearly all my time to it. The students who come to learn are for the most part so serious, so eager to prepare themselves for the task ahead of them that it is a pleasure to associate with and guide them; and I have the satisfaction of knowing that many hundreds of them have won fame or a comfortable living through the thorough instruction received here. I know of no other conservatory that has graduated one of the leading prima donnas of the day (Lillian Blauvelt) and three of the best known American composers, as the National Conservatory has. We celebrated our twentieth birthday last month, and were pleased to receive on that occasion the congratulations, among others, of Cardinal Gibbons.

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RICHMOND.

RICHMOND, Va., December 15, 1905.

FLORENCE DILLARD HEQUEMBOURG, violinist, assisted by Stella Lipman, pianist, of Washington, D. C., gave a joint recital at the Woman's Club, at which the works of Mozart, Weber, Liszt, Wilhelmj, Madden, Schumann, Ries and Grieg were played.

The Wednesday Club, under the direction of Dr. R. H. Peters, who for ten years was conductor of the South Atlantic States Musical Festival, are doing excellent work and are putting their best effort on "The Redemption," which will be sung in its entirety at the spring festival. The club is to be congratulated on having secured the services of so eminent a musician.

Misses Cofer and Burnett gave one of their studio recitals on the 2d inst. The works of Massenet, Haydn, Godard, Brahms and Leschetizky were sung and played by the pupils.

A great surprise in musical circles, which really comes sooner than expected, is the announcement from Bishop R. C. van de Vyver that Gregorian music would be sung hereafter in all churches, and all female voices are down and out, and the elaborate program arranged for Christmas for St. Peter's Cathedral will be replaced by a male choir, who will sing the "Missa de Angelis," Dumont. Nina Randolph, the efficient organist, is to be retained and will also act as organist of the new Sacred Heart Cathedral, given to the city of Richmond by Thomas F. Ryan, of New York city. The organ selected is to cost \$25,000.

One of the most delightful musicales given this season was that of Francesca Kaspar, the charming young soprano, of Washington, D. C. She possesses a pure soprano voice and uses it with fine effect. Her intonation and expression reminded the writer of her famous mother's voice, who was a great favorite with Richmond audiences in the days of our good old Mozart Association, before whom she appeared frequently.

The new \$10,000 Kimball organ which is being put in place in the new Second Baptist Church here, under the direction of Walter D. Moses & Co., will be dedicated on the 24th inst. by Prof. Herbert Rees, the organist.

A pupils' concert will be given the 20th inst. at the Richmond Conservatory of Music, assisted by Frank Eugene Cosby, pianist, and Semaj de France Boice, elocutionist.

Elliott Schenck will give a lecture on the "Valkyrie" the afternoon of the 19th inst., preceding the performance on the 20th inst. by the Henry W. Savage English Grand Opera Company. The lecture will be given in the lecture room of the Woman's Club, and from present indications Mr. Schenck will be greeted by a packed house.

Leslie E. Watson, the gifted organist of the First Baptist Church, gave a recital on the 8th inst., at which he played works from Bach, Dubois, Lemaigre, Dethier, Debat-Ponson and Guilman. He was assisted by Mrs. Clifton Miller, soprano, and Clarence L. Wilkes, baritone.

The Savage English Grand Opera Company is booked for two performances here, the 19th and 20th. The repertory to be sung is as follows: Tuesday night "Faust"; Wednesday matinee, "Valkyrie," and Wednesday night, "Rigoletto."

The Savage Company is in great favor with Richmond audiences. When it promises an opera it gives what is advertised and never substitutes at the eleventh hour, which has often been done by other companies.

There was some dissension on the part of some patrons when the time honored "Faust" was advertised for the opening night, as it has been sung so often here, but after hearing of the fine cast and the scenic effects promised we all thought better and will say all we can in our next of its praise.

J. L. S.

RUBINSTEIN CLUB CONCERT.

THERE was good cheer and music for all tastes at the Rubinstein Club concert in the large ballroom of the Waldorf-Astoria, Thursday night of last week. Conductor William R. Chapman is a man of ideas and he has the power of compelling many listeners to agree with him. Someone who hides his identity behind the letters "S. G." made the arrangement of Schubert's "Erl King" for the club. The voices of the narrator, the father, the son, the daughters and the Erl King in this immortal song were divided, as might be imagined, to be sung by the different choirs of the club. The presentation in this form served to acquaint many in the large audience with the true meaning of Goethe's uncanny poem.

Mildenberg's arrangement of Lane Wilson's "Carmena"; a little thing entitled "Found," by George L. Osgood; "Wynken, Blynken and Nod," by Ethelbert Nevin; "The Water Nymph," by Rubinstein; Raff's pretty "Cradle Song," arranged by F. J. Smith, and yet another arrangement of Mendelssohn's "Spring Song" completed the list of choral numbers. The club sang with animation and gave the impression that the members enjoyed the music as much as the auditors.

Otie Chew, the English violinist; Clifford Wiley, a resident baritone, and Olive Moore White, a contralto member of the club, were the soloists. To this must be recorded that each soloist had his and her own piano accompanist. Georges Lauweryns played for Miss Chew, Charles Gilbert Spross for Mr. Wiley, and Miss Reimer for Mrs. White. Miss Chew once more established the fact that the European critics did not overrate her splendid talents. Her performance of the Mendelssohn concerto was beautiful and symmetrical. In the group of solo pieces—"Andante Religioso," Thomé; a menuet by Mozart, and a Brahms-Joachim "Hungarian Dance"—Miss Chew revealed more evidences of good schooling and a sincere and musical mind. The musical portion of the audience manifested a hearty interest in Miss Chew's playing and accorded her the recognition that her art demands.

Mr. Wiley sang "Vision Fugitive," from "Hérodiade," in the first part of the concert, and after the intermission his numbers were Henschel's "Morning Hymn" and the Serenade from J. Lewis Browne's one act opera, "La Corsicana." Mr. Wiley was in his best voice, and his good diction and manly art aroused unusual applause. The baritone was obliged to add two encores, and let it be said to his credit, he sang in English, and it was perfectly intelligible English, too.

Mrs. White (formerly Olive Celeste Moore) sang in excellent style the familiar "O mio Fernando," from "La Favorita," and her colleagues united with the audience in applauding her. Mrs. White also gave an encore, an English song.

The accompanists of the evening earned honorable mention. Mr. Spross played for the club, in addition to accompanying Mr. Wiley.

February 15 is the date for the mid-winter concert, and the Easter entertainment is scheduled for Thursday evening, April 19.

A new symphonic tone poem, "Liguria," by Reinhold R. Herman, a composer well known in New York, was given in November at a symphony concert in Cassel. The work has seven parts, called "The Wide Sea," "On the Hills," "Serenade," "Storm at Night," "Under the Palms," "Dance of the Fireflies" and "The Church Festival." The work was received with mild favor.

OMAHA.

OMAHA, December 13, 1905.

THE recital given by Mabelle Crawford Welpton at the Lyric, brought out the music lovers last Thursday evening, and the recital was a most interesting one, inasmuch as Mrs. Welpton made her first appearance in Omaha as a concert singer, for previously it was always Mabelle Crawford who sang here. Miss Crawford made her first appearance here in the concerts of the Trans-Mississippi Exposition, when she was rapidly coming to the front as one of the best contraltos in Chicago. Miss Crawford after some years of successful concert work came to Omaha as Mrs. Douglas Welpton, bride of a well-known insurance business man, and has resided here for some three years. After a period spent in the personal application of the slumber song, the cradle song, and the lullaby to a very interesting young singer of a few months old or thereabouts, Mrs. Welpton has again taken up her musical life to a degree, and the recital which she gave last week was very welcome. She has a very striking appearance before an audience, and her manner carries with it the security of a popular approval.

Her program embraced strong numbers from the works of Massenet, Schumann, Wagner and Franz. There were representative selections, too, of Handel, Gounod and Dr. Arne. A group of mostly modern things closed the program. The voice is what one would call a contralto, but the critics are divided, Mrs. Learned in the Bee, styling it a mezzo-soprano. The only flaw in the performance of Mrs. Welpton's work is a bad method of breathing, which can be overcome, however, and when this is done Mrs. Welpton will accentuate still further the natural beauty of her voice and the feeling of her interpretations.

It has just been given to me (and is not known yet here) that the position of organist and choirmaster of Trinity Cathedral is now vacant. Mr. Ellis, a newcomer here, would like it very much, and Ben Stanley would not turn it down. But after earnest inquiry I could not find anything definite about the matter owing to a difference of opinion in the vestry. Mr. Symonds is the ex-incumbent. He will probably hold over until the first of the year.

Harold Bauer is the next attraction billed here under the Chase concert series. Much interest is felt in his appearance here, as it will be his first, and good tidings have preceded him.

Emma Calvé will make her appearance for the first time in Omaha on Saturday night of this week, when she will give a recital at the Boyd.

Rumor has it that Lucile Porterfield, for some years contralto soloist at All Saints' Church, is about to leave this State and enter the state of matrimony. She has been supervisor of the music in public schools at Council Bluffs (across the river from here), and has been very successful. Her place, it is said, will be taken there by Grace Barr. No one has been mentioned as her successor at All Saint's.

THOMAS J. KELLY.

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PARIS, DECEMBER 4, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

SUNDAY afternoon the orchestral concerts of the Conservatoire were ushered in with an excellent program, directed by Georges Marty. The symphony "Eroica," which opened the concert, was given a thoughtful and conscientious reading—a fact never to be contradicted when M. Marty wields the baton—and the performance by the orchestra was simply flawless in all but one instance. The horns (particularly the first), as noted on other occasions, were culpable this time and came near spoiling some otherwise beautiful effects. Because this orchestra of the Conservatoire is so perfect an organization in every respect, every member being a virtuoso artist; composed, as it is, of "first prize" musicians, many of whom are the professors at the National Conservatoire, such horn slips as were made on Sunday in the heroic symphony of Beethoven seem the more blamable and hardly to be forgiven. Following the symphony came a short and spirited scene for chorus and orchestra by Guiraud, entitled "Noël de Piccolino"—"Piccolino" in this case being an opéra comique français after the ancient manner. Next on the program we were treated to a symphony by Vincent d'Indy (op. 25), written for orchestra and piano on a French Montagnard or Highland theme. The work is in three movements, brilliant for the piano and thoroughly interesting, if not beautiful. It is well conceived and musicianly developed and was splendidly performed by Alfred Cortot (pianist) and the orchestra. Were not the time between the receipt of this correspondence and its publication in THE MUSICAL COURIER so short, I should be tempted to illustrate musically this Montagnard symphony, showing how interestingly the subject has been treated by the composer. Four choruses (for four voices, three, and six voices), of A. Lotti, were sung à capella in perfect tune and with harmonious effect. The overture to "Frithiof," by Théodore Dubois, brought the concert to a close—a close that came too soon for many of the audience.

It being a physical impossibility to attend more than one concert at a time, I can only mention the programs of others given during the afternoon.

At the Châtelet, the program of Edouard Colonne opened with the prelude to "Parsifal," Wagner, followed by the "Procession" of César Franck (Mme. Auguez de Montalant); second lyric poem on the "Book of Job," biblical text in French, première audition, by Henri Rabaud, with M. Dufranne as Job; continuation of the Beethoven Cycle—the seventh symphony (in A); the C minor concerto for piano (Lucien Wurmser, soloist); "Adelaide," sung by Madame de Montalant, orchestrated by Th. Dubois; and concluding with the eighth symphony (F major).

The Lamoureux concert, conducted by Camille Chevillard, began with the so called "Reformation Symphony" of Mendelssohn; next on the list came "Les Eolides" (symphonic poem), by César Franck; concerto in C sharp minor for piano by Rimsky-Korsakoff (Ricardo Viñes, soloist); "Quasimodo" (symphonic poem), first audition, Fr. Casadesus; prelude to third act of "Tristan and Isolde," Wag-

ner; terminating with Liszt's symphonic poem of "Les Préludes."

At the Marigny the Le Roy concert contained the usual list of novelties, produced under the direction of their respective authors and solo performances with orchestral accompaniment.

In the evening the Vitti Academy attracted the usual crowd of students. The musical program offered by the Rev. Mr. Beach was rich and varied, introducing a celebrated singer not heard before at these reunions. Etta Madier de Montjau was heard in a selection from César Franck's "Ruth," "Moi je vous suis"; "Aufträge," by Schumann, and two Shakespeare songs, "Fairy Lullaby," by Mrs. H. H. A. Beach, and "Spring Song" of Dudley Buck, and later in a French group—"La Rieuse," G. Pierné; "Crépuscule" of Massenet and "Arioso," by Léo Delibes. In all of these songs, French, German and English, Madame de Montjau, who possesses a naturally beautiful voice, acquitted herself well and was enthusiastically applauded by the music loving students. Especially pleasing was the singer's last group in French.

Emile Mendels, a young violinist of decided talent, gave a splendid account of his gifts in the "Rondo Capriccioso" of Saint-Saëns and Sarasate's "Zigeunerweisen," followed by encores of Bach. Arthur Plamondon, with a most agreeable tenor voice, was heard to advantage in a recitative and aria from "The Messiah" and "Veux tu mon rêve," by Filippucci, and also in two serenades, the one by Schubert and the other from Lalo's "Roi d'Ys" having to be repeated. Madame Mendels and MM. Hageman and Renwick were the accompanists. Mr. Beach addressed the audience on "Hope Deferred."

Today I heard a rumor to the effect that the Rev. Dr. Beach may not remain much longer with the students in Paris, he having received a very flattering and tempting call to Princeton, N. J., where a professorship at the university awaits him.

I hope—and in this hope I know that every American student in the French capital will join and sympathize—that the rumor may prove a false alarm; that Mr. Beach, whom the hundreds of students here and many others have learned to love so well, may decide to remain in Paris and continue to labor for their benefit, their welfare, their uplifting to higher ideals, morally and physically.

At the concert of the Société Philharmonique Tuesday last we heard for the first time the Meiningen Trio, consisting of Wilhelm Berger, piano; Richard Mühlfeld, clarinet, and Karl Piening, cello. Their numbers were the Brahms trio in A minor, op. 114, of which the second and third movements were played exquisitely, and the Beethoven op. 11, in B, with the tender adagio wondrously interpreted. The clarinetist, Mr. Mühlfeld, had great success in the "Fantasiestücke" of Schumann, in which Mr. Berger, too, did some sympathetic piano playing. The other member of this trio, Mr. Piening, is one of the smoothest, musical cello players heard here in a long time.

This concert also introduced a new vocal quartet—Madame Faliero-Dalcroze, Maria Gay, R. Plamondon and Louis Frölich. Individually these singers are well known,

and in their solo efforts they are always highly successful, but as a "quartet" on this occasion they were not well balanced, did not blend, nor were they perfectly in tune, the beautiful Murillo-like contralto indulging a tendency to flat, which acted disturbingly for all. Their last selection, "O vos omnes qui transitis per viam," by Morales, being somewhat better than their earlier work, was redemanded, seemingly by way of encouragement. With sufficient practice, however, there is no reason why this quartet should not do excellent work in the future.

It is announced that two matinee concerts will be given here in January next by the London Symphony Orchestra. This organization numbers 100 performers and will be assisted by the Leeds Chorus of 300 singers, under direction of Sir Charles Stanford and André Messager. The soloists will be Miss Percival Allan and Marie Brema, John Coates, Plunket Green and Francis Braun. No mention of program is made.

M. Coquelin, aîné, has been seriously ill, but the critical period is now past. The distinguished actor had been indisposed for some time, but insisted upon continuing to appear at the Gaité. He had to take to his bed, however, and the physician who was called in diagnosed congestion of the lungs. M. Coquelin's condition is now no longer dangerous, but it is expected that he will be confined to his room for a fortnight and that the period of convalescence will last six weeks at least.

Frank King Clark is now one of the busiest of voice teachers in Paris, being engaged every day from 9 in the morning to 7 o'clock in the evening, with but a short respite at noon for luncheon. Fortunately, Clark is a vigorously healthy man who loves enjoyable work without measure or rhyme.

Gaul's "Holy City" is to be given with a double quartet in the American Church, Rue de Berri, at Christmas time.

Mr. Aronson has been devoting much time to developing his plan, which, when carried out, will prove a boon to American musical students. During the past month he received from Jean de Reszké the following letter:

DEAR MR. ARONSON—Your suggestion to create a fund for the purpose of giving one or two concerts with orchestra and famous artists annually in the principal music centres of Europe, for the purpose of "bringing out" worthy American students, free of any cost to them whatsoever, is a capital one and should have the hearty co-operation of the thousands of American music lovers at home and abroad.

Yours very truly,

JEAN DE RESZKÉ.

Respecting the application of the Isola brothers for the direction of the Paris Opéra, I am able to give the following interesting particulars:

The gentlemen in question called on the Minister of Fine Arts, and on the Under Secretary of State for the same department, and gave an explanation of the program which they propose to carry out in case the management of the Opéra should come into their hands. This may be the case if the appointment of director, now held by Mr. Gailhard, should not continue after the next two years. The following is an extract from the formal statement of what MM. Isola propose to do:

"It would be our desire to make the Paris Opéra the successful rival of the most celebrated and magnificent theatres in the world, and, to accomplish this, we are ready to leave no stone unturned and to make all possible sacrifice of money and time to secure such talent, both com-

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posers and interpreters, as may reflect the greatest honor on our National Academy of Music and Dancing. Not only would we wish to obtain the aid of persons of established renown, but we would also encourage the development of youthful talents whom circumstances prevent being brought before the public. To do this, we would institute during our time of office as directors four competitions open to composers of every nation, under the control of a committee of selection to be chosen by the State. We would place at the disposal of this committee a lump sum of 200,000 francs in cash, to be awarded as prizes to the candidates at these competitions, say, four prizes of 50,000 francs each.

"We would produce each year a work in three, four or five acts, not previously represented at the Opéra, and the preference would be given to one of the compositions carrying off a prize at these international competitions.

"We would renew and improve all the properties, costumes and stage accessories and have the lighting, &c., thoroughly overhauled.

"The Opéra would be open to the public every day, from October 1 until May 15—on Mondays, Wednesdays, Fridays and Saturdays, for the usual operatic performances; on Sundays at half price, and on Tuesdays and Thursdays for high class concerts, conducted by the most celebrated contemporary leaders of orchestra. The prices of tickets of admission to these concerts will be the same as those for the concerts of the Châtelet and the Nouveau Theatre.

"We shall use all possible means to secure the engagement for the Opéra of the most distinguished pupils of the best schools of music in the world.

"As a guarantee of our good faith and our ability to carry out our undertaking, we offer a sum of 3,800,000 francs as our working capital, our possession of which we can prove when called on to do so.

"In our opinion it is desirable and even necessary to cater not only for the privileged classes whose means make it possible for them to enjoy the works of great artists in the Grand Opéra, but also to take into consideration the popular needs and taste in a separate department. For this reason, we would be prepared to build at our own expense in some central spot in this city a theatre capable of containing some 4,000 persons, and the prices of admission would be 50 centimes, 1 franc, 1.50 franc and 2 francs. In this theatre we would give performances by the staff of the Grand Opéra and we would seize the opportunity in producing new works to permit young authors and artists to make themselves known to the Parisian public, while at the same time taking every means to insure that the interpretations at the popular theatre would in no way be inferior to those given in the Opéra House itself.

"We would ask for no pecuniary aid in carrying out these projects, for it seems to us that the money already granted by the State to the Opéra is sufficient to cover not only the regular expenses of the management as at present conducted, but also to permit the accomplishment of the plans for the extension of its sphere of operations which we have sketched above."

The performances at the Opéra for this week are: Monday, "Lohengrin"; Wednesday, the "Freischütz" and "Coppélia"; Friday, "Faust"; Saturday, "Le Cid."

At the Opéra Comique: Monday, "Les Dragons de Villars"; Tuesday, "Werther"; Wednesday and Friday, "Mikarka"; Thursday, "Le Barbier de Séville" and "Cavalleria Rusticana"; Saturday, "Carmen."

Marguerite Van Gelder, a member of the company at the Opéra Comique, has just been honored with the "palme académique."

Miss M. Elwell, of Cleveland, Ohio, has returned to Paris to complete her vocal studies with the well-known Professor Haslam. Owing to urgent requests for lessons M. Haslam had to commence his season this year on September 2, a month earlier than his usual time.

Adolph Borschke, a Viennese pianist residing in Paris, is meeting with much success in his concert tour through Australia, where he is reaping both shekels and laurels.

I hear that Mme. Clinch Smith, an American musician, is going to give a series of concerts in Paris, with an orchestra composed solely of ladies. This idea is graceful, but not entirely new.

When the Casino in the Rue Cadet was in existence the choreograph Markowski engaged an orchestra of Viennese ladies, who at first were an immense success. By degrees, however, some of the fair Austrians were beguiled away by other offers, and were replaced by French performers, until at length, to save the prestige of the Viennese orchestra, the manager carried off bodily to London the remnant of the troupe who still remained faithful to their post.

Mme. Clinch Smith will have less risk of losing her original troupe, in view of the fact that she intends only to give drawing-room concerts.

An original idea comes to light—a birds' conservatoire. A gentleman who is an admirer of Nature's vocalism has just established an "Academy of Music" specially destined for the vocal training of birds. For the modest fee of 50 francs the tiny feathered pupils are taught three songs. In this academy there are several very large rooms, each of which contains a phonograph. The birds spend some time in each of these rooms in turn, and receive their education at the mouth (not to say the hands) of the phonographs. It seems that a period of three weeks is enough to complete the education of each student, and to make him a virtuoso. It is, however, on record that one refractory individual, to whom Nature had been unkind in the matter of a musical ear, or who perhaps had a vocation in other directions, failed to show the slightest progress after six months of severe and painstaking training.

Gabriel Fauré continues to introduce some necessary reforms into the Conservatoire rules. Here they are, according to a report by Mr. Dujardin-Beaumetz:

"On account of the great number of candidates for admission to the Conservatoire who possess pleasing voices, I think it advisable to institute two supplementary classes.

"For a similar reason I would like to see an additional class for stringed instruments, the classes now in existence not being sufficient for the number of talented violin students who come before us.

"For two places for female students of the violin there are twelve candidates whose superiority is unquestionable, and it is extremely difficult to select the successful two from among these twelve.

"To give the position in a few words, there are at present six vacant places for male pupils and two vacant places for female pupils in the advanced classes; three vacant places for male pupils and two vacant places for female pupils in the preparatory classes.

"Unfortunately the creation of additional classes, which would meet the requirements of the case, is not possible, on account of the limited space and the insufficiency of the professional staff, but I think the following reform should be adopted:

"The number of pupils in the violin advanced classes should be increased to ten or twelve. A similar increase should be made in the number of pupils in the two preparatory classes. The rule limiting the number of female pupils to four in the stringed instrument classes should be simply done away with."

In reply to this, Mr. Bienvenu-Martin has decided as follows: There are to be four violin classes, each containing twelve pupils at most. The maximum limit of age is fixed at eighteen years. Study shall extend over a period of five years. There will be two examinations for admission to the institution. The maximum limit of age for the preparatory violin classes is fixed at fourteen years. Each

class shall contain at most twelve pupils. The course of study shall extend over three years. The rule limiting the number of female pupils in the violin classes has been done away with.

The American Thanksgiving Day was celebrated by all good Americans and their friends in Paris at private homes, in clubs, hotels and restaurants. At the churches morning services were held—followed by luncheons and dinners galore, at which the national bird, the turkey, not the eagle this time, held sway accompanied, preluded, inter- and postluded by such Yankee dishes and delicacies as cocktails, oysters, sweet potatoes, cranberry sauce, mince and pumpkin pies, all to the sounds of jolly music, including "Give My Regards to Broadway," "Because I Love You," and every other tune called American, known and unknown, for song, dance and banjo.

Among the more important affairs was the annual banquet of the American Club at the Hotel Palais d'Orsay on Thanksgiving Eve, at which the American Ambassador, Robert S. McCormick; Bishop Henry C. Potter, of New York; M. Labori and Leo Mielziner were the principal speakers, and Paris Chambers, the famous cornet virtuoso, the chief musical attraction.

Across the river, with the members of the American Art Association, in the Rue Notre Dame des Champs, there was a special holiday dinner served, attended with musical features and speeches.

Sebastian Benzon Schlesinger also invited a select company of musical friends to his home to celebrate the day with a splendid turkey dinner, followed by selections of choice music composed by the host. The company present included many American and Parisian notabilities in the musical world.

At Wyman's restaurant, in the Place Blanche, the "family" was complete. There were decorations, French and American flags, furred in brotherly friendship; colored electric lights green shrubs and flowers; little "Stars and Stripes" were seen everywhere on coats and corsages. Besides a splendid menu, containing all the good things known to the American and other thankful rioters, there was a little red coated orchestra in attendance with a full repertoire of choice American "classics," in the rendering of which, musical and unmusical voices of all present swelled the chorus. There was fancy dancing, too—Spanish, French and American; and a chocolate "coon," accompanied by his open door baritone voice and a banjo, periodically toured the room around and sang "Ra-a-a-ble, Ra-a-a-ble All Around." The spontaneity of this reunion of "us from over the sea" was indeed great and flowing.

DELMA-HEIDE.

To the Paderewski Judges.

(Submitted by S. E. T.)

THERE was a young man named Rice
Who thought of a devilish device;
He wrote the "Corsair"
Without changing a hair,
And endeavored to get the price. (\$500.)

Irene Artman, soprano pupil of Zilpha Barnes Wood, sang at the Professional Woman's League's last musicale, astonishing her auditors by the beauty and power of her voice. Miss Artman, who is only fourteen years of age, has received her entire musical education from Madame Barnes Wood, whose success in developing voices and in placing her pupils in positions on the stage is notable. Her reputation as a teacher and conductor of opera made her a power in the musical circles of the West, and her success in training the voice and preparing pupils for concert, church, oratorio and opera in New York is attracting attention. Miss Artman will be the soloist of a musicale for the Little Mothers' Aid Association in the Murray Hill Lyceum on Christmas Day.

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MUSIC OF THE PAST WEEK.

Wednesday evening, December 13—Birdice Blye piano recital, National Arts Club.

Wednesday afternoon, December 13—David Sapirstein (piano) recital, Mendelssohn Hall.

Wednesday evening, December 13—"Siegfried," Metropolitan Opera House.

Thursday morning, December 14—Haarlem Philharmonic musicale, Anna Bussert, Gwilym Miles and Christiaan Kriens, soloists, Waldorf-Astoria.

Thursday afternoon, December 14—Albert Mildenberg's composition concert, Carnegie Lyceum.

Thursday afternoon, December 14—Myron W. Whitney song recital, Mendelssohn Hall.

Thursday afternoon, December 14—Mai Myota song recital, Waldorf-Astoria.

Thursday evening, December 14—Thaddeus Rich violin recital, Mendelssohn Hall.

Thursday evening, December 14—Musical Art Society concert, Frank Damrosch musical director, Carnegie Hall.

Thursday evening, December 14—Rubinstein Club concert, Otie Chew, Clifford Wiley and Olive Moore White soloists, William R. Chapman musical director, Waldorf-Astoria.

Thursday evening, December 14—Emma Eames concert, Baptist Temple, Brooklyn.

Friday afternoon, December 15—New York Philharmonic public rehearsal; Madame Galski soloist, Max Fiedler musical director.

Friday evening, December 15—"La Sonnambula," Metropolitan Opera House.

Friday evening, December 15—Olive Mead Quartet (special concert in aid of Working Girls' Clubs, Mendelssohn Hall).

Friday evening, December 15—Cantata Singing Society concert, Harlem Casino.

Saturday afternoon, December 16—Young People Symphony concert, assisted by the Musical Art Society; Frank Damrosch musical director, Carnegie Hall.

Saturday afternoon, December 16—"Königin von Saba," Metropolitan Opera House.

Saturday evening, December 16—New York Philharmonic concert, Madame Galski soloist, Max Fiedler musical director, Carnegie Hall.

Saturday evening, December 16—"La Gioconda" (popular prices), Metropolitan Opera House.

Sunday afternoon, December 17—New York Symphony, Bessie Abbott and Pugno soloists, Walter Damrosch musical director, Carnegie Hall.

Sunday evening, December 17—Popular concert, Marie Hall (violin) and opera artists as soloists, Heinrich Zoellner and Nahan Franko musical directors.

Monday evening, December 18—"La Bohème," Metropolitan Opera House.

Monday evening, December 18—Hans Barth (piano) recital, Carnegie Chamber Music Hall.

Tuesday afternoon, December 19—Severn lecture-recital, Severn studios.

Tuesday afternoon, December 19—Mendelssohn Trio Club concert, Hotel Majestic.

Tuesday evening, December 19—Flonzaley Quartet concert, Carnegie Chamber Music Hall.

Tuesday evening, December 19—Longy Club concert, Mendelssohn Hall.

Tuesday evening, December 19—New York Symphony concert, Bessie Abbott and Pugno soloists, Walter Damrosch musical director.

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 Pittsburgh Orchestra, Pittsburgh, Feb. 2-3

Boston Symphony Orchestra, Boston, March 23-24

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THIRD PHILHARMONIC CONCERT.

THE third Philharmonic public rehearsal and concert took place, respectively, on Friday afternoon, December 15, and Saturday evening, December 16, at Carnegie Hall. This was the program:

Prelude, Meistersinger Wagner
 Aria, William of Orange Eckert
 Madame Galski.
 Symphonic Poem, "Don Juan" Strauss
 Aria, "Abscheulicher" Beethoven
 Madame Galski.
 Symphony, C minor Beethoven

The conductor of these concerts was Max Fiedler, of Hamburg, with whose name and work readers of THE MUSICAL COURIER are familiar by virtue of the frequent mention made of him for years in the Berlin letter of this publication.

Fiedler is a leader of extreme magnetism, with executive ability of the highest order, and a keen power of analysis and musical characterization. He gave as fine and virile a performance of the C minor symphony as has ever been heard in New York. His reading of the "Meistersinger" prelude was instinct with rhythm, buoyancy and tonal charm, and Strauss' "Don Juan" received a rousing performance which brought out all the passion and glowing color and torrential effect of that marvelous and full blooded work. Fiedler's methods have often been compared in Europe to those of Hans von Bülow, and the comparison is apt, as exemplified in his conducting here last week. His success with the audience was immediate and warm, and he received an ovation at the close of the program after both concerts.

Madame Galski was, however, the bright and luminous star of the concert, and her art shone with all its accustomed radiant effulgence. Her voice seems to have grown finer in texture from day to day, and now is probably in its very best estate. Her pianissimo head tones are enchanting in their flutelike quality and their velvety roundness, and the middle and lower registers are grandly sonorous in their power and all embracing in their range. Her interpretations represent the mature output of an artist soul and a musician's mind, but she has lost none of the dramatic fire and the "joy of singing" which were the dominating characteristics of her performances when she was the best soprano at our Opera. In the interesting Eckert number, for whose resuscitation warm thanks are due Madame Galski, and in Beethoven's exacting "Abscheulicher" number, she made an overwhelming impression and was rewarded with a thunder of plaudits that resembled a miniature volcano.

The Philharmonic Orchestra played as if inspired, and in its own numbers as well as in the accompaniments displayed extraordinary finish in execution, tone balance, and variety of dynamics. The strings and woodwind and brass departments vied with one another in lovely tone production, and the honors were evenly divided. It was altogether one of the most edifying pair of concerts in the recent history of the Philharmonic.

New Contralto, Luckstone's Pupil.

EMILY STUART KELLOGG, the new contralto of St. Bartholomew's Church, has been under the sole instruction of Isidore Luckstone for a number of years.

The Philharmonic Society of Madrid gave eighteen concerts during the season 1905-06. In the list there were six chamber music evenings, four song recitals, two piano recitals, and two evenings each for 'cello and violin.

The Philharmonic Society of Trieste will give Enrico Bossi's "Canticum Canticorum" in March, 1906.

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MUSIC IN GEORGIA.

GAINESVILLE, Ga., December 14, 1905.

EDA E. BARTHOLOMEW, a pupil of Homer, of Leipzig, had many musicians and music lovers as listeners for the organ recital she gave Thursday night, December 7. Miss Bartholomew is a performer of uncommon talent. Her numbers included the Bach fantasia and fugue in G minor, and well chosen numbers from the works of Schumann, Shelley, Jadassohn, Simonetti, Lemare, Guilman, Saint-Saëns, Dubois, Brewer and Wagner. Catherine N. Jewell, the assisting vocalist, an excellent soprano pupil from the Arens Studio, New York, sang the waltz song from "Romeo and Juliet," and songs by Tschai-kowsky, Cowen and other composers. Mrs. M. C. Ward accompanied for the singer.

Clifford Wiley, the New York baritone, gave a recital in Gainesville earlier in the season.

August Geiger, president of the Georgia Music Teachers' Association, resides in Gainesville. The other officers and their towns are: Vice president, Mrs. M. E. Billingslea, Covington, Ga.; secretary, Mrs. Maud R. McClure, College Park, Ga.; treasurer, Chas. Sheldon, Atlanta, Ga.; auditor, Kurt Muller, Atlanta, Ga.

Critics Praise Mlle. Vermorel.

JEANNETTE K. VERMOREL, the young violinist, who is touring with the Calvé Concert Company, is reaping a harvest of favorable press criticisms. Below we reprint a few of her latest:

Mlle. Vermorel gave a fine rendition of the Sarasate "Gypsy Fantasy," playing it in the same style that its composer gave it here several years ago.—*Baltimore American*.

Mlle. Vermorel, in her violin solos, sustained herself high above ordinary distinction. She has a remarkably matured technic and plays with good tone and warm temperament.—*The Cincinnati Enquirer*.

Of the general program the violin solos by Mlle. Vermorel were the most gratifying. She has an agreeable tone and is possessed of considerable command of technic.—*Boston Globe*.

Pretty Miss Vermorel with her violin captured the audience. Her playing exhibits temperament, combined with musical tone and surety of phrasing.—*The Cincinnati Times-Star*.

As a violinist, Mlle. Vermorel doubtless has few peers among women. Although quite young, she displayed remarkable technic and finish in her work, playing with firmness and strength and withal that which musicians call "feeling." She played most satisfactorily Sarasate's "Zigeunerweisen" and "Romance," by D'Am-brosio.—*The Baltimore Sun*.

Richard Burmeister in Leipzig.

RICHARD BURMEISTER, who was the soloist of the fourth Philharmonic concert in Leipzig (under Winterstein's baton), scored a sensational success in that city. The Leipzig papers are full of his praises. Arthur Smolian in the Leipzig Zeitung is enthusiastic over Burmeister's exquisite arrangement of Liszt's "Concerto Pathétique" for piano and orchestra, the rich and brilliant orchestration of which he considers wonderfully well adapted to Liszt's style. Mr. Burmeister introduced himself in Leipzig as a piano virtuoso of the first order. His supreme technic, his musical interpretation, his beautiful touch, are warmly

praised by all the dailies, including the Leipzig Tageblatt, Neueste Nachrichten, Leipzig Zeitung, &c.:

Burmeister's arrangement of the Liszt "Concerto Pathétique" is extraordinarily fine, especially the instrumentation, which is absolutely in the style of Liszt. The very beautiful concerto distinguished especially by its lovely chief melody, was played by Mr. Burmeister in such manner that he earned thunderous applause. He should be sure of the enthusiasm of the public wherever he goes, because he possesses a strongly marked personality and a technic which need comparison with no one. His beautiful touch, his brilliant octave technic, and especially the manner of his musical declamation is convincing in the extreme. All these qualities won for him the heart of every listener in the room. This man will bear a great deal of watching in the musical field.—*The Leipzig Tageblatt*.

The Liszt concerto in Burmeister's arrangement was played by the latter with fascinating touch and effective virtuosity. Burmeister has improved the work wonderfully by bringing together the spirit of the piano with that of the orchestra and blending artistically the material for both, as written by Liszt. We must accord to the artist the greatest praise for the very Lisztian style in which he has made his arrangement throughout. He has great taste and skill and the new dress which he gave the work will undoubtedly help it to win a wider audience and also to command more respect from musicians than it did in the original Liszt version.—*The Leipzig Zeitung*.

The Tonkuenstler Program.

TOMORROW evening (Thursday, December 21) the Tonkuenstler Society will give the semi-monthly concert in Manhattan at Assembly Hall. The program follows:

String Quintet, in F minor, op. 77 (new, first time).....Felix Draeseke
Langsam; noch einmal so schnell.
Scherzo: sehr schnell.
Langsam.
Finale: Langsam; rasch und feurig.

The Leo Schulz Quartet.
Maurice Kaufman, First Violin; David Robinson, Second Violin;
Fritz Schaefer, Viola; Leo Schulz, First Violoncello, and
Paul Kéfer, Second Violoncello.

Theme and Variations, in B minor, for Violoncello and Orchestra, op. 8 (MS. first time).....Max Bendin
Leo Schulz.

(Accompanied by Hermione Moss.)
String Quartet, in A minor, op. 29, (new, first time).....Paul Juon
Allegro molto.
Lento assai—più mosso.
Moderato.
Lento assai; Vivace non troppo.

The Leo Schulz Quartet.
The next Brooklyn concert will take place Tuesday evening, January 2, at the Imperial.

Mme. Mantelli in "La Favorita."

MADAME MANTELLI sang at the Casino last Sunday evening a scene from "La Favorita," in costume. It was Madame Mantelli's reappearance in New York after a long absence. She was splendidly received, and after the adagio of the "O mio Fernando," and the cabaletta, she was accorded an ovation. The day after the revival of this opera at the Metropolitan Opera House all local papers have remembered Madame Mantelli's beautiful work in "La Favorita." The Times says: "La Favorita" was produced chiefly for the advantage of Madame Mantelli." The Sun says: "The best performances of 'La Favorita' in recent years here were those of 1896, when the opera was given with Mantelli." The Tribune says: "At the Metropolitan Opera House 'La Favorita' was resurrected for Madame Mantelli ten years ago, and then after a rest of four years again for the sake of the same singer."

MUSIC IN MAINE.

PORTLAND, Me., December 15, 1905.

THE musical event of this week was the Wednesday evening concert in the Ellis Course, given by the Longy Club, of Boston. Unique in the way of makeup is this small orchestra, but what it lacks in size it more than makes up in quality. Every man being an artist with his instrument, the ensemble was everything that was delightful.

Miss Hawkins, the pianist, gave evident pleasure to her many friends attending the concert. Many good qualities attend her playing, for which due credit is given.

The program was:

Petite Symphony, for Flute, two Oboes, two Clarinets, two Horns and two Bassoons.....Gounod
The Longy Club.

Fugue, in E minor.....Handel-Liszt
Helvetia Walz, No. 3.....d'Indy
Gondoliera, Venezia e Napoli.....Liszt
La Danza (Tarantelle), from Soirées Musicales de Rossini.
Miss Hawkins.

Nocturne, in B flat minor, for Flute, two Oboes, two Clarinets, two Horns and two Bassoons.....Gabriel Fauré
Intermezzo Scherzando, for Flute, Oboe, two Clarinets, Horn and Bassoon.....Ch. Lefebvre
Aubade. Ronde de Nuit. Tambourin. For Flute, two Oboes, two Clarinets, two Horns and two Bassoons.....Th. Gouvy
The Longy Club.

CuckooDaguin
Auf Flügeln des Gesanges.....Mendelssohn-Liszt
Marche MignonnePoldini
Caprice EspagnolMoszkowski

Miss Hawkins.
Octet, for two Oboes, two Clarinets, two Horns and two BassoonsHaydn
The Longy Club.

The Devoll-Isham concert in Kotschmar Hall, on December 5, was attended by fashionable Portland to the seating capacity of the house, attesting to the esteem in which these two young artists are held in this city. A classic program, on the whole, was given with taste and discretion. It was a program that should be heard several times to be justly appreciated.

At the Pine Street Church vestry the pupils of Mae Frances Haskell gave an Ethelbert Nevin evening.

Dr. Frank W. Searle entertained the Kotschmar Club last evening at his home on Congress street. The paper was on "Johann Sebastian Bach" by Charles F. Jones. Other members played the illustrations.

Elizabeth Ruggles, the pianist, who has been engaged to play the accompaniments for Janet Spencer, on the occasion of the Adele Aus der Ohe recital at Montclair, N. J., in January, is much in demand this season for this work. She played the "In a Persian Garden" Cycle at the Rubinstein Club concert with a musicianly skill that was pleasing both to the singers and the audience.

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What the Jury Thinks.



Boston Symphony Concert, December 9.

The Globe

Franck's "Payche et Eros" showed the exalted beauty of his themes.

The Evening Post.

It is quite banal from a melodic point of view.

THE EVENING MAIL. Chausson's symphony is an original work.

The Evening Post.

There is little evidence of inventive power.

The Evening Post. Saint Saëns is much more French than the composers of the Franck school.

THE EVENING MAIL. Franck was the real founder of the modern French school.

The World. The concert was, as a whole, tiresome.

The Evening Telegram. D'Indy undoubtedly gave pleasure.

The Evening Telegram. D'Indy's individuality shines in his conducting to a marked degree.

The World. His conducting was conventional.

THE NEW YORK HERALD. The afternoon's entertainment proved dull.

The New York Times. The afternoon was a strenuous one.

The New York Times. Chausson's symphony is in no respect cryptic.

THE NEW YORK HERALD. It was vaguely colored and without design.

The New York Times. The "Istar" variations are most skillfully carried out. The musical idea is a most striking embodiment of the suggestion of the poem.

The Evening Telegram. D'Indy's handling of the poem lacks the mystery, the beauty, and the sensuousness, the sorrow, fear, and emotion that might well be put into it.

The Sun. Debussy's nocturnes are airy nothings of the composer's brain.

THE NEW YORK HERALD. Of all the numbers, the most striking were the Debussy nocturnes.

New York Tribune. Chausson's symphony reeks with dissonance.

The Sun. It is a good symphony, written in chords and not in discords.

Oratorio Society Concert, December 9.

The Evening Post.

The performance of Beethoven's mass was not an inspiring event.

The Globe

It was the most important event of this wonderful musical week end.

The Evening Post.

The audience was only of moderate size.

The New York Times

The audience was considerable in number.

The Evening Post.

Damrosch was not wise in selecting Beethoven's mass for performance.

New York Tribune

The Oratorio Society has put notable things to its credit, but nothing more notable, more praiseworthy, more indicative of its high aims, than it did last night.

The New York Times.

Miss Chambers' voice was often forced and strained.

The Evening Sun.

Her discretion was marked.

The Evening Post.

Beethoven never knew how to write for the voice. In his "Missa Solemnis," as Wagner remarked, the voices are treated as instruments.

The Evening Post.

The mass is seldom sung, owing to its lack of merit.

The Evening Post.

It might almost have been written by the Franck school, so weak is it in invention.

The Evening Post.

As a whole, it is depressingly dull.

New York Symphony Concert, December 10.

The Globe

The orchestral arrangement of Wolf's "Italian Serenade" is tame and ineffective compared with the quartet version played by "the Kneisels."

The Globe

Kubelik is not of the interpreters who can make the Bruch fantasy seem really worth playing.

The World.

Although the "Serenade" was played with a laudable degree of delicacy, some of its piquant charm, liberated by its performance at the hands of the Kneisels, seemed to escape in yesterday afternoon's bulkier version.

THE NEW YORK HERALD. That the Scotch fantasy work should have not been played with more sentiment was regretted by some critical listeners.

"La Favorita," December 11.

The World.

The work again elicited yawns from the audience.

The New York Press

Edyth Walker showed that the music makes too heavy a demand upon her powers.

Philadelphia Orchestra Concert, December 11.

New York Tribune

What a dreary waste of reiterated phrase is the first movement in the Schütt concerto.

The Evening Sun.

Beethoven's "Missa Solemnis" is one of the master creations of the human intellect.

New York Tribune

The absence of the work from the lists of the Oratorio Society till now is deplorable.

The New York Times.

Beethoven produced a work of the highest nobility and grandeur.

New York Tribune

It is Beethoven's choral masterpiece.

New York Tribune

Yesterday it was given as originally composed for small orchestra, and was found to have piquancies missing from the quartet form.

The Evening Sun.

His delicate touch made Briton and Bohemian akin in the fantasy.

The New York Times.

It is even more fascinating in its orchestral habiliments. There are many fine and piquant touches, and its savory melodies and contagious rhythms are heightened in effect.

The New York Press

Kubelik never had played better nor had he ever shown as much feeling as he displayed in the Scotch fantasy of Bruch.

New York Tribune

Much of Mme. Samaroff's passage work was inaudible.

The Sun.

The brass is admirable.

The Sun.

Samaroff played very well except for a want of power.

New York Tribune

The "Sakuntala" overture was wanting only in a more refined tone . . .

THE EVENING MAIL.

In the Tchaikowsky symphony there was not quite the rush and vehemence, the dominating Russian character one could have wished.

THE EVENING MAIL.

The 'cellos lack transparency.

Kneisel Quartet Concert, December 12.

The Sun.

Every measure of the D'Indy quartet shows reflection and purpose.

The Sun.

The slow movement is the most uncertain and unconvincing (D'Indy quartet).

The New York Times.

The D'Indy string quartet is one of the most fascinating and insidiously appealing compositions of the French master.

The New York Times.

The piano quartet is full of charming and piquant effects, and there are many passages of grace and expressiveness.

The New York Press

So complicated (in the quartet) is the maze of battling rhythms that the work is almost unintelligible on first hearing.

The New York Press

D'Indy's playing was at times brilliant.

New York Tribune

The finale is full of animation but also of charm.

The Evening Post.

She played the whole work admirably.

THE EVENING MAIL.

The brass averages well.

The New York Times.

She played with a sweep of power . . .

The New York Times.

In it the orchestra presented itself with more sheer euphony than in anything else . . .

The New York Times.

It was full of strong, yet often subtly wrought, contrasts of the true Muscovite spirit of boisterous gaiety and languor which by turns dominate in the first and last movements.

The World.

The 'cellos are admirable.

New York Tribune

For two movements puzzled wonder and startled interest are the only emotions aroused.

New York Tribune

In the slow movement a strange beauty rises like incense, until the listeners are carried off into a new world of æsthetic pleasure.

The New York Press

His thoughts are thin, meaningless, artificial. . . the quartet is without suggestion of inspiration.

New York Tribune

The piano quartet sounded like the creation of a schoolboy. . .

THE EVENING MAIL.

It is a work of great ingenuity, developed as it is from a single melodic idea. . . It does not strike one as aimless and capricious. Rather some of it is admirably and poignantly beautiful.

The Sun.

He played with astonishing dryness of style.

The Evening Telegram

It is impossible to arrive at any conclusion concerning the last movement. It is apparently without rhyme or reason.

New-Yorker Staats-Zeitung

If this arbitrary groping in all the possible keys, this frightful combination of vicious dissonances, this tearing at fragmentary motives, this incessant manufacture of oddities—if all this may be called music, then one needs a sixth sense with which to . . .

The New York Times

Mr. d'Indy's remarkable skill in contrivance has gone hand in hand with a fine poetic imagination, a vision of new beauty. . . . His development and elaboration in different forms and different rhythms have produced not only a remarkable organic structure, but also have blossomed with subtle and evanescent beauties.

Myron W. Whitney's Recital, December 14.

THE NEW YORK HERALD.
His singing is agreeable in tone quality.

The New York Press

His method of singing leaves much to be desired.

New-Yorker Staats-Zeitung

He must improve the disagreeable quality of his voice.

THE NEW YORK HERALD.

His singing is finished in style.

"La Sonnambula," December 15.**The New York Times.**

Caruso did not indulge even here in all the excesses of sentiment and expression that it seems hard for him to keep away from.

The New York Press

He tried hard to keep himself in the foreground by stress of accent and exaggerated vocal exuberance.

The New York Press

There is even in these days a charm to many of Rossini's naive and simple melodies . . . he has written music at this point (last scene) which seems to have sprung from true inspiration.

The Evening Post.

"La Sonnambula" is almost as stale as "Dafne"; it is as exhilarating as skim milk; but who cares?

"Siegfried," December 13.**New-Yorker Staats-Zeitung**

One never missed the feeling that Fremstad was strange in the high registers.

The Evening Sun.

We are sorry for those who had to leave before the curtain fell. Musical history was making and they missed it. Miss Fremstad lifted herself into the ranks of the great Wagnerian singers by her magnificent achievement. It was inspiring and satisfying.

The Sun.

He had the full value of his voice with him last night.

THE NEW YORK HERALD.

Knote scarcely seemed to be in his best voice.

The World.

Knote did not interpret the part (Siegfried) so youthfully as is the wont of most tenors.

New-Yorker Staats-Zeitung

Knote was even more youthful and impulsive. . . .

Musical Art Society, December 14.**New-Yorker Staats-Zeitung**

The concert was a timid effort to galvanize dead music into life. . . . Nobody's blood was stirred.

New-Yorker Staats-Zeitung

The concert was in every respect uplifting and peculiarly gratifying as an evidence that a serious and beautiful spirit still prevails in music. . . .

The New York Times.

In Nanini the singing of the chorus was admirable in its finish.

New-Yorker Staats-Zeitung

In Nanini's motet there were signs of timidity.

The New York Press

Taneieff's "Sunrise" made the deepest impression. It is a composition of unusual beauty.

The New York Times.

It seemed to be more a piece of calculated effect than of musical significance.

The Globe

In Vittoria the choir sang with faultless harmony.

The Sun.

The Vittoria music was not quite flawless in execution.

New-Yorker Staats-Zeitung

Gadski's beautiful voice was never more beautiful, never more admirable, than yesterday.

The World.

This beloved soprano has been in much better singing form than she was yesterday.

Notices on Sherwood and Georgia Kober.

BELOW is submitted another notice on William H. Sherwood's recent recital in Philadelphia, also a number of additional notices on the playing of his pupil and principal assistant, Georgia Kober, during her recent tour with the Hahn Festival Orchestra of Cincinnati:

America has every reason to feel proud of her pianist, William H. Sherwood. He is a player of exceptional ability, and he has studied with the best masters, so that his appearance at Griffith Hall was welcomed by all lovers of the best music. His welcome was a most cordial one that must have touched him. Mr. Sherwood plays with broad intelligence, and he shows a clear and sympathetic apprehension of the significance of the music which he interprets. He cannot come too often. His performance of the Chopin arrangement by Liszt was admirable, and he played Beethoven as only a true artist can.—Philadelphia Item, November, 1905.

Miss Kober is one of the best pianists that ever visited this city.—Rochester (Minn.) Courier, November 2.

Miss Kober is a finished pianist with a beautiful temperament throughout.—Columbus (Ind.) Daily Times.

Miss Kober is a clever pianist. Her technical accomplishments are adequate and she plays in splendid style, with commendable clearness and dash.—Morning Star, Toledo, Ohio.

Miss Kober possesses great strength in her fingers, and was able to make the piano respond in a truly marvelous manner. She has a most artistic touch and commanded the closest attention of her audience.—Gazette, Kalamazoo, Mich.

Miss Kober's technic is excellent and her work shows intelligence and artistic style and finish.—Minneapolis Correspondence.

A Pupil of Victor Harris.

ETHEL CRANE, soloist at the First Reformed Church of Brooklyn, and for several years a pupil of Victor Harris, will be the soprano soloist in the Messiah Thursday of this week at Potsdam, N. Y. Miss Crane will also give a joint recital with the cellist, Karl Griener, on the evening of January 10, at Mendelssohn Hall.

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BROOKLYN.

BROOKLYN, December 16, 1905.

KUBELIK is the attraction for holiday week in Brooklyn. The great violinist is to play at the Baptist Temple Thursday evening, December 28, under the auspices of the Brooklyn Institute of Arts and Sciences. He is to have the assistance of Agnes Gardner Eyre in some solo piano numbers, and Ludwig Schwab as the piano accompanist. The program will be:

Sonata, No. 4, in E major.....Handel
Kubelik and Ludwig Schwab.

Piano Solo—
Barcarolle.....Lechetsky
Nocturne.....Chopin
Valse.....Chopin

Concerto Pathétique, in F sharp minor.....Ernst
Kubelik.

Piano Solo, Etude en forme de valse.....Saint-Saëns
Agnes Gardner Eyre.

Violin Solo—
Romance in G major.....Beethoven
Spanish Dance, No. 8.....Sarasate
Carnival Russe.....Wieniawski
Kubelik.

Long ago science demonstrated that oil and water would not mix. Many times it has been asserted that art and the trivial world of fashion are irreconcilable. The fever in Brooklyn for seeing one's name on circulars and in the newspapers has created a feeling that everybody is in society. There are occasions when this society nonsense makes even the world weary citizens laugh. Now the members of the reception committee organized to place Madame Eames upon a pedestal after her concert, Thursday night, are wondering if the prima donna snubbed them or not. Anyway, a reception was planned to follow the concert. A general invitation was extended to everybody at the concert, and be it said to the credit of hundreds they did not tarry like sheep, but went home at the conclusion of the last number. It was the duty, however, of the reception committee to linger, and they did this, but it is now reported that Madame Eames did not wait to shake hands with half of those who had their names emblazoned on the circular. One of the Brooklyn dailies stated that Madame Eames left suddenly because she was hungry.

It is unfair to blame the Brooklyn Institute for the fiasco of the social end of the evening. The Institute is laboring against great difficulties. It has no music hall worthy of the name and for that reason many people will not patronize concerts given in Brooklyn unless some special inducements are offered. Because the reception arranged in honor of Madame Galski proved a huge success an attempt was made to repeat the experiment with Madame Eames.

The program which Madame Eames and her company gave was made up of numbers mentioned in THE MUSICAL COURIER from time to time throughout the tour of the singer, so there is no need here for reiteration. The supporting artists were Emilio de Gogorza, baritone; Joseph Hollmann, cellist, and Amherst Webber, pianist.

The concert by the Choral Art Society was postponed from Tuesday to Wednesday night in order not to clash with the performance of "The Messiah." In presenting the oratorio the Brooklyn Oratorio Society will have the assistance of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Theodore van York, tenor; Tom Daniel, basso; William H. Norton, organist.

Christian Schiött, a young Norwegian pianist, played a program of Norse music at Historical Hall Tuesday night and won the approval of a friendly audience. Mr. Schiött's numbers included selections from the works of Grieg, Sinding, Kjerulf, Neupert, Agathe Gröndahl and Lund-Skabo.

The à capella singing of the Brooklyn Chaminade Club is improving. At the December concert at the Pouch Mansion the chorus sang "At the Cloister Gate," by Grieg, as the big number of the program. The other choruses were less exacting on voices and minds. Emma Richardson Küster directed. Incidental solos were sung by Miriam Gilmer, Mrs. Frederick U. Simpson and Elizabeth Grace Clark. Instrumental music was contributed by Arthur Melvin Taylor, violin; W. Paulding De Nike, 'cello; Amelia Clarke Gray, piano; F. W. Resseguie, organ. Harriet V. Brown sang a group of songs by D'Hardelot, Nevin and Sergeant.

An organ and song recital at the Baptist Temple preceded the lecture on "The Custer Massacre," delivered by Gen. Charles F. Roe. The artists were Edward Morris Bowman and Eva Emmet Wycoff, soprano. The musical program follows:

Organ, Overture, to The Poet and Peasant.....Suppe
(Transcription by E. M. Bowman.)
Soprano Solo, A Song of Thanksgiving.....Allitsen
Organ, Celebrated Minuet.....Boccherini
Song, The Minstrel Boy.....Shelley
Organ, Field and Camp.....Bowman
Improvisation reminiscent of the days of '61.
The National Hymn, My Country 'Tis of Thee.....Carey
By the Audience.

Anna Jeanne and Marie E. Martin, John E. Gersterberg, A. Edna Johnson, Paul Martin, Jr., Edwin Johnson, W. Paulding De Nike, the Johnson Glee Club and the Concordia Ladies' Quartet united in the musical program at the last meeting of the Allied Arts Association at 240 Macon street Tuesday night of this week. The next meeting occurs Thursday evening, December 21, at the home of Lillian I. Powers, 476 Jefferson avenue.

MRS. KELSEY IN ORATORIO AND CONCERT.

LAST month Corinne Rider-Kelsey gave a folksong recital at Princeton, N. J. She also appeared with the Troy Vocal Society at Troy, N. Y., and at a private musicale at Orange, N. J. Last week she sang at the New York German Hospital benefit at Carnegie Hall, while on December 5 and 6 she was soprano soloist with the Oberlin Musical Union in "The Messiah" and "The Beatitudes." December 8 she gave a song recital at Akron, Ohio, with

the assistance of the Tuesday Musical Club. December 11 and 12 she sang with the St. Cecilia Club in Boston, singing solos in DeBussey's "Blessed Damozel," Bruckner's "Te Deum" and Coleridge Taylor's "Departure of Hiawatha." December 13 she sang "The Messiah" at Amherst, Mass.

Some of Mrs. Kelsey's recent press excerpts include:
Mrs. Kelsey has a clear, sympathetic soprano voice, and she is sure of herself; one has a feeling of repose while hearing her. Mrs. Kelsey is both brilliant and sincere and her voice is well adapted to oratorio singing.—Oberlin Tribune.

Of the solo work by all means, Corinne Rider-Kelsey deserves highest praise and first mention. Her voice is superb. In quality and power as well as in skill of tone production she was all that could be desired. In the solo of the Mater Dolorosa, near the close of the work, she reached a point of artistic beauty and interpretation that could hardly be excelled. Mrs. Kelsey was clearly the great light among the soloists.—Oberlin News.

Second only to the applause given to the chorus, that which was received by Madame Kelsey showed that although practically a stranger to Akron music lovers, her work in the first numbers had won not only admiration but a place in the hearts of those present.

Madame Kelsey has a beautiful voice, rich in dramatic qualities, and the possessor of an exceptionally wide range. The tones in her upper register are of that pure, resonant quality which sends its vibrations into every part of an auditorium, and which contain a beauty rarely possessed by a soprano soloist. Madame Kelsey has acquired much art, her enunciation and phrasing almost perfect, and no matter what the number her magnificent voice adds charm to it. The volume contained in her voice is remarkable, and when at its height the tone waves seem to fairly roll through the auditorium.—Akron Times-Democrat.

The much heralded soprano, Corinne Rider-Kelsey, of whom so much has lately been heard, opened the Tuesday Musical Club course on Friday evening, assisted by the club, and to say she justifies all that has been said of her is putting it mildly.

Her voice, a flawless soprano, has rarely if ever been equalled here, and has certainly never been surpassed. Those who did not attend missed one of the finest concerts ever given in this city.

Mrs. Kelsey received an ovation after her first number, and the enthusiasm aroused by this never abated during the evening. She sang in every number and even then at the conclusion the audience was loath to let her go.

It seems incredible that so great a voice could be in the possession of one of such slight stature, but a noticeable feature was that after the two hours of almost constant singing her voice was as fresh and as powerful as at the beginning. Without the slightest apparent effort on the part of the singer the low, sweet tones would gradually rise and swell until the hall fairly rang with music. The clear, high tones were like the sound of a silver bell in clearness, exactness and tone, but the sound of a silver bell humanized. The pianissimo effects, although it seems out of place to apply such technical terms to the soft, caressing tones of the singer, held the audience spellbound. She was equally good in all she essayed, and parts differing more widely in character could scarcely be imagined. The solo part in the opera selection was brilliantly done. She sings so absolutely in character with her songs that almost without words the sentiment would be known. Kahn's "The Gardner," a charming little descriptive sketch, was followed by a dainty serenade by Strauss, the quaint melody of which was sung scarcely above the breath of the singer. The joyousness and spirit of the next number, "The Lover's Pledge," a toast in song, by Strauss, was in direct contrast.—Akron Beacon-Journal.

Puccini's opera, "Tosca," had its first Hamburg production a fortnight ago at the Opera in that city and was received with every mark of favor by the press and the public.

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BUFFALO.

BUFFALO, December 15, 1905.

WING to the success which attends Harry J. Fellows as choirmaster and director of a large mixed chorus at the Delaware Avenue Baptist Church, he has been asked to organize and drill three or four hundred more voices in addition to the present organization of one hundred and ten, with a view to presenting "The Messiah" and other oratorios in a manner worthy of the music.

Last week Mrs. Fellows' choir presented "The Holy City" with solos by Laura D. Minchan, contralto, and other local singers.

Charles McCreary, the popular bass soloist of Trinity vested choir, also a member of the Guido Chorus, is in demand as a concert singer. Quite recently he sang "Elijah" in Brantford, Canada. The press of that city lauds his characterization and praises the beauty of his voice, which is resonant, sweet and flexible. Mr. Kenyon has now requested him to visit Brantford again to give an entire song recital, which Mr. McCreary will do after the first Guido Chorus concert.

Last Thursday night an audience at Grace Church was delighted with the playing of Edna Springborn as a church organist. She is only a girl of seventeen. Her performance was a manifestation of skill and maturity of expression far beyond her years. Her pedal dexterity was fully equal to her manual technic. Her selections were a grand chorus by Chauvet, a berceuse from Jocelyn (Godard), prelude in G major (Bach), andantino (Lemare), andantino cantabile (Widor), Offertoire in A flat (Read), Pastorale (Wachs), Pilgrim's Chorus (Wagner-Liszt), and Offertoire in D minor (Batiste). The young woman was taught by Emil Kenchen and her teacher deserved the congratulations showered upon him. The modest young lady who received flowers disclaimed all credit. Several music committees are trying to get her for other positions. Minnie Ritter, a young soprano, sang Randegger's "Save Me, O God," and Gounod's "Repentance." She possesses a beautiful natural voice. With proper instruction she would make her mark. The chorus choir sang a "Te Deum" by Dudley Buck.

The largest audience of the season at Convention Hall greeted the Guido Chorus and David Bispham Monday evening. The chorus has been increased by ninety members, and the parts are splendidly balanced. One can trust Seth Clark every time to prepare and present a unique program. Two songs of Edward Elgar from the Greek Anthology (Marcus Argentarius) were remarkable for their beauty, one entitled "Feasting I Watch," and "It's Oh, to be a Wild Wind." Suomi's Song (Franz Mais) had to be repeated. "To the Dead of the Iltis" (Franz Curti), "Beware" (John West), "O, Mother Mine" (Niedlinger), "To Diane" (Victor Harris), "Recessional" (Seth Clark), the latter a ma-

jestic setting of impressive words; "A Maid on the Shore of the Manzanara" (Adolf Jensen), were sung with perfect intonation and beautiful shading. Some of the chorus sang (à capella) the others accompanied by Dr. Le Breton. The round of applause which greeted David Bispham appeared to gratify the world's greatest baritone, for he smiled pleasantly at the spontaneous outburst and his singing evoked rapturous enthusiasm. His first numbers included a group of Schubert songs, "Der Wanderer," "Du Bist Die Ruh" and "Haidenröslein." Afterward he sang "The Piper of Pan" (Elgar), "I'm Wearin' Awa', Jean" (Arthur Foote). His "Pirate's Song" (Gilbert) was so dramatic that the chorus and audience shouted "Bravo!" As an encore he gave Carl Loewe's "Wedding Song." Damosch's "Danny Deever" was a wonderful, realistic interpretation. The singer was recalled again and again, and gave most expressively Heinrich's "Who Knows?" a lovely song, in which the singer's consummate artistry was well exhibited. As the vast audience left the hall praise was heard on every side and not a little local pride evinced in the triumph won by the Guido Chorus, only a year old.

Tracey Balcom popularizes good music by free Saturday afternoon Pianola recitals. Some wealthy men are aiding him by their patronage. Two of them have had Aeolian pipe organs built for their homes. John Westervelt Bush, of Lincoln parkway, and Frank Hamlin, of North street, take a great deal of pleasure in using their instruments.

One of the largest Aeolian organs in the world is in the home of George Eastman of Rochester.

Rudolph von Liebig has established himself at 104 North Ashland avenue and has all that he can possibly do—a large class of interested pupils. He has also organized a girls' glee club at the Lafayette High School which is doing good work. David Bispham is a warm friend of Mr. von Liebig.

The concert given by the Pittsburg Orchestra Thursday evening was well attended. The program: Overture to "Oberon" (Weber), symphony from "The New World" (Dvorak), Siegfried's "Funeral March" (Wagner), love scene from "Fire Famine" (Richard Strauss), "Prize Song" from "Die Meistersinger" (Wagner) and a group of Schubert songs, Aloys Burgstaller. January 17 is the date of the next concert.

The names of the Buffalo guarantors for the concerts by the Pittsburg Orchestra are appended: R. B. Adams, J. J. Albright, George K. Birge, Edwin A. Bell, George Bleistein, S. M. Clement, H. M. Gervans, F. H. Goodyear, Mrs. C. W. Goodyear, W. H. Gratwick, George S. Gatchell, Edmund Hayes, William B. Hoyt, H. H. Hewitt, Mrs. William Hamlin, Dudley M. Irwin, S. H. Jones, S. H. Knox, O. P. Letchworth, Willis K. Morgan, G. B. Montgomery, F. C. Mosedale, Isadore Michael, Henry J. Pierce, C. W. Pardee, Wm. A. Rogers, Robert K. Root, Philip Sherwood Smith, Mrs. F. H. Stevens, Mrs. J. V. Tift, Careton Sprague, E. R. Thomas, W. Perry Taylor, A. J. Wright,

Van Loan Whitehead, James P. Wood, Henry Wertimer, George H. Wilson (Pittsburg), Harry Yates, F. S. McGraw. The ever courteous Louis Gay, local representative, and his competent assistant, Henry Koons, are factors in ensuring success.

VIRGINIA KEENE.

S. C. Bennett's Lecture Musicale.

"PSYCHOLOGICAL Principles in Voice Production" is the subject which S. C. Bennett has been presenting in his lectures this season and in which he takes up the thought that mind governs all. He shows conclusively that the ability to sing is dependent upon mental rather than upon physical conditions. Furthermore, that ideal tone quality in the singing voice is the result of correct thought, that right thought produces right action just as truly in singing as in physical demonstrations, that all thoughts of trying to locate any physical sensations as a proof of correct tone production are just so many stumbling blocks in the way of natural progress. He denounces many of the old traditional ideas such as trying to keep the tongue down when vocalizing, or of attempting to consciously direct any of the muscular movements which assist in tone production.

These muscular movements being involuntary, having of themselves no intelligence, cannot be classified as causes, but are simply the outward manifestations of the singer's thought, hence the importance of holding the right thought while vocalizing.

Mr. Bennett is assisted in his lecture by one of his talented pupils, Mrs. Walter Hubbard, whose tone production and interpretation is the subject of most favorable criticism by those who view the matter from the educational side.

"Beethoven," a melodramatic solo scene, with music by Max Brewer, was given its première not long ago at Plauen, Germany.



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SYRACUSE.

310 NOXON STREET,
SYRACUSE, December 15, 1905.

LOUISE NELLIS FOSTER is one of the most popular of Syracuse vocal teachers. Madame Foster has been in this city for four years and in that time has made a host of friends. As a teacher of the voice she has attained some remarkable results. Madame Foster's charming personality, courtesy and remarkable ability for imparting knowledge have brought to her a class of very promising pupils. Among these is Helen Dickey Butler, who has been a pupil of Madame Foster for the last three years. Miss Butler went abroad with Madame Cappiani this summer and the famous teacher and also many prominent European musicians who heard her sing were loud in their praises of the young woman's voice and her excellent method.

The "Jupiter" symphony, "Don Juan" and "Magic Flute" overtures will be given by the Symphony Orchestra December 16. Thomas Osborne, of Auburn, is the lecturer, and the orchestra is made up of the following men: Conrad L. Becker, first violin; Dr. Charles Mullin, second violin; Emile Winkler, 'cello; James Barnes, viola; W. A. White, double bass; Herbert Hill, flute; Walter Collins, clarinet; Prof. L. B. Phillips, piano, and Thomas Osborne, kettledrum.

Prof. Albert Kuenzler, the well known violin teacher, has removed his studio to South Salina street. Professor Kuenzler has been a reader of THE MUSICAL COURIER for many years and one can never go into his studio without finding one or more copies conspicuously displayed.

The following program was given by the music students of the Fine Arts College at Syracuse University, Wednesday:

- Organ, Grand Chœur Dialogue.....Gigout
Clarence Collins Pearsall, Arlington, N. J.
(Pupil of Prof. Vibbard.)
- Piano, Serenade in A flat.....Stojowski
Ethel Mae Wentworth, Old Orchard, Me.
(Pupil of Prof. Phillips.)
- Vocal—
Thy Beaming Eyes.....MacDowell
Autumn Sadness.....Nevin
Mighty Lak' a Rose.....Nevin
Edythe Ring, Homer.
(Pupil of Prof. Foster.)
- Violin, Concerto for Two Violins, in D minor.....Zilcher
Andante—Finale.
Bertha Emily Jones, Auburn. Professor Becker.
- Piano, Impromptu, in A flat.....Chopin
Mabel Ahvilla Benedict, Guayama, Puerto Rico.
(Pupil of Mr. Russell.)
- Vocal—
Say Where is He Born? (Christus).....Mendelssohn
Lift Thine Eyes (Elijah).....Mendelssohn
Ruth Ella Smith, West New Brighton; Beatie Williamson, Syracuse; Alice Ricard Colvin, Parsons, Pa.
(Pupils of Prof. Butler.)
- Organ, Hosanna.....Lemmens
Frank Stewart Adams, Hopkinton, Mass.
(Pupil of Dr. Parker.)
- Piano—
Minuetto.....Moszkowski
Frühlingsrauschen.....Sinding
Emma May Faulkner, Magnolia, Del.
(Pupil of Prof. Frey.)
- Vocal—
A Soldier's Toast.....Arlie Dix
Little One a Cryin'.....Oley Speaks
Eldorado.....Sidney Lucas
Ralph Lamont Stillwell, Syracuse.
(Pupil of Prof. Butler.)
- Piano, Concerto in A minor (First movement).....Schumann
Margaret Elsie Pimm, Union Springs.
(Pupil of Prof. Phillips.)

The choir changes in the prominent churches will be found in this column next week.

Notices, programs and subscriptions should be sent to 310 Noxon street, Bell 'phone 3280 F. Single copies of THE COURIER are on sale at Clark's Music House, 352 South Salina street. **FREDERICK V. BRUNS.**

Van Hoose in Buffalo.

THE notices which Ellison van Hoose received in Buffalo on his appearance as principal soloist of the Orpheus Society concert, bear added evidence to the abilities of this talented tenor:

The soloist of the evening, Ellison van Hoose, tenor, is not a stranger in Buffalo, having been heard here several times with Melba. His voice is a fine, resonant tenor and his style is most pleasing.—The Buffalo Courier.

Ellison van Hoose was the soloist of the evening. He sang the aria, "Plus Blanche," from "The Huguenots," and a group of songs, also two encores. It is always a delight to hear this silver-voiced tenor, and to be cognizant of his art, even though it must be confessed that the Meyerbeer aria, taken out of its context, is an uninteresting number. As a song singer, Mr. Van Hoose is most satisfying and that is seldom true in the case of an operatic artist. His work was very warmly received and deservedly so.—The Buffalo Express.

The Orpheus was very fortunate in its selection of a soloist for last

evening. Ellison van Hoose is today one of the most gifted and artistic singers on the concert stage. His tenor voice is of beautiful quality and he uses it with consummate skill and musical judgment. His mezzo voice singing is simply exquisite. His numbers were an aria from the "Huguenots," "Wechtgebert," Von Fielitz; Hammond's "Springtide," a charming novelty, and Schumann's "Widmung." For encores he gave "Cupid's Wings," another song from Hammond, and Van der Stucken's "Summertime."—The Buffalo News.

Mr. Van Hoose has a tenor voice of fine quality, and he sang the romanza with splendid effect. He was also heard in a group of songs by Schumann and Von Fielitz. In response to the applause he sang two extra numbers.—The Buffalo Commercial.

Mr. Van Hoose has a voice of exquisite sweetness and of wonderful power, and he gave the romanza, "Plus Blanche," from "Les Huguenots" most delightfully.

In three numbers by Von Fielitz, Hammond and Schumann he was also warmly appreciated and his hearers were not satisfied, until he sang an exquisite little waltz song in English.—The Buffalo Times.

New York Recitals by Bispham.

A SERIES of three recitals at Mendelssohn Hall has been decided upon by David Bispham, and the announcement will doubtless be received with pleasure by the many admirers of the gifted baritone. The first will be given on the evening of December 26, while the others are announced for Thursday afternoon, January 4, and Saturday afternoon, January 13. For the first recital the following excellent program of English songs will be offered:

- An Old Christmas Lullaby.....Corder
Mad Tom.....Purcell
To a Slumbering Child.....Cornelius
Her Eyes.....Franz
Somebody; Nobody.....Schumann
The Monk.....Meyerbeer
Oh, Lady, Leave Thy Silken Thread.....Eleanor Everest Freer
When Is Life's Youth.....Eleanor Everest Freer
April, April!.....Eleanor Everest Freer
Cherry-ripe.....Eleanor Everest Freer
Cherry-ripe.....Welsh
Kelly's Cat.....Irish
Annie Laurie.....Scotch
Young Richard.....English
The Pipes of Pan.....Elgar
Long Ago.....MacDowell
Ring Out, Wild Bells.....Gounod

A Disciple of Dr. William Mason.

MANY successful pianists and pedagogues owe their success to Dr. William Mason, the distinguished teacher. They are indebted to his great method for the skill they have acquired and the knowledge of pianism they possess. Few of the pupils of Dr. Mason have completely mastered his system of pedagogics and become proficient to expound it as he employs it. One of his earnest disciples is Martha Walther, a richly gifted young woman, who was his pupil for many years and later became his principal assistant. She so thoroughly mastered his method that she is abundantly qualified to teach it, as the following letters prove:

Martha Walther has been my pupil since her fourteenth year. As a solo player she is entitled to the first rank, having by nature a superior musical temperament, combined with rare tact and artistic intelligence. Her technique is finished and her style, combining punctuation, pedaling and fine rhythmic sense is perfect. Her tone is full and resonant, while never lacking in refinement or delicacy. Above all, her playing is natural and full of repose—thus entirely free from affectation.—William Mason.

Martha Walther has been associated with me as a pupil and chief assistant teacher for many years past, and she thoroughly understands in every particular my system as set forth in "Touch and Technique." She possesses a remarkable faculty for imparting to a pupil the manner of accomplishing the most desirable results in the shortest period of time.

Her assistance has been of great value to me, as well as to her pupils, who enthusiastically testify to the help she has given them.—William Mason.

When Dr. Mason decides to relinquish the arduous duties of his professional life he will have one to whom he can confidently commit his work, one who can carry it on. This one is Martha Walther, who is a thoroughly equipped exponent of his method and who is qualified to teach it.

Maurice Moszkowski, the distinguished pianist and composer, who was the teacher of Miss Walther for several years, has also a just appreciation of her gifts and acquisitions, as is indicated by the subjoined letter:

Martha Walther was for some years my pupil in piano playing. Previous to my instruction she studied with that excellent master, William Mason, and therefore came magnificently prepared.

During her studies in Europe I had the opportunity to develop the truly important gifts of Miss Walther, who, at the same time, possesses great manual skill. I have the utmost confidence, therefore, and can promise the young lady a brilliant pianistic future.—Maurice Moszkowski.

Elsa Ruegger on the Ocean—Notices.

ELSA RUEGGER, the Belgian 'cellist, who is to make a third American tour, under the direction of Loudon G. Charlton, sailed for this country December 16. The following European notices of Mlle. Ruegger indicate the continued success with which she has been meeting this season:

It was a rare treat, the opportunity of hearing Elsa Ruegger, a 'cellist who in early youth has attained noble maturity in her art. Her playing is refined, her style tasteful, her technique firm and well worked out, even to the most minute details, her tone soulful and sweet. Miss Ruegger's rendition of the Haydn concerto was ideal and showed the deep earnestness of her artistic endeavors. In Saint-Saëns' "The Swan," and Popper's charming "Elfentanz" Miss Ruegger again demonstrated the fact that she has a most beautiful tone as well as perfect virtuosity.—Danzienger Zeitung.

In Elsa Ruegger we have learned to know an artist who truly deserves to be called one. Her first number was the tremendously difficult Haydn concerto, and later she played three smaller works from Schumann, Saint-Saëns and Popper. Besides her technical finish and virtuosity, her playing gives, above all, a deep and powerful impression, through its most individual character, shown in her sonority and rhythm. She always knows how to keep unspoiled her purity of style, a thing so easily spoiled in 'cello playing, and to let technical impressions of a necessity become secondary in their nature.—Danzienger Allgemeine Zeitung.

Kirkby Lunn Here.

MADAME KIRKBY LUNN was a passenger on the steamer Etruria, which arrived in New York Sunday. The English contralto will begin her ten weeks' tour in this country in Chicago this week. Madame Lunn will sing at both performances of "The Messiah" at Carnegie Hall next week.

Vocal pupils of Mrs. Edmund Severn were heard at a recital Tuesday evening, December 12, at the Severn studios. Familiar operatic arias and songs were sung by Lillian Weis, Clare Berger, Philomena Tyrrell, Marie Tyrrell, Miriam Holbrook, Emelie Batlo and Dorothy Dawson.

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Mary Wood Chase at Brooklyn Institute.

MARY WOOD CHASE is leaving Chicago December 18 for New York city, and when she plays her engagement with the Kneisel Quartet at Brooklyn Institute December 21 it will be the second time within a year that she has been called there to play with the organization. Other engagements that Miss Chase will play in the near future are with the Schubert Club at St. Paul, January 3;

the Matinee Musicale, at Duluth, January 5; Ohio Wesleyan University, at Delaware, January 16; Winnetka, Ill.; Iowa City, Ia., and other January dates still booking.

Rogers' New Year Bookings.

FRANCIS ROGERS has a busy time ahead for him in January, for his dates include appearances both in the East and Middle West. On January 4 he will sing in

Montreal. Among other engagements are recitals in St. Louis, Omaha and Chicago.

Mrs. J. Harry Wheeler Dead.

MRS. J. HARRY WHEELER, wife of the well known vocal teacher, died last month. Her sudden death was a sad shock to friends. Mrs. Wheeler was a talented pianist and at one time studied with Joseffy.

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